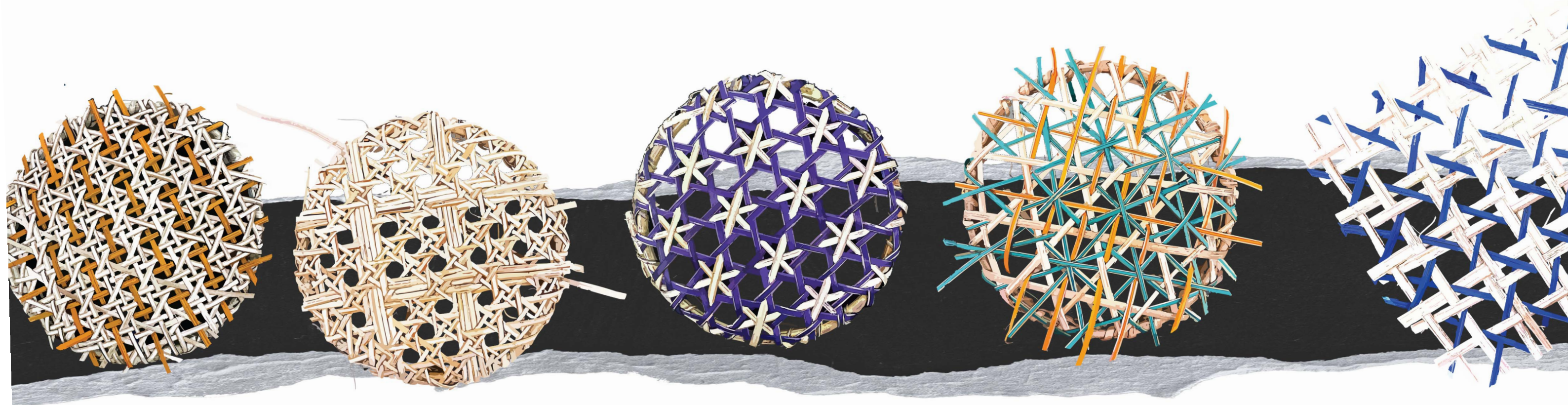
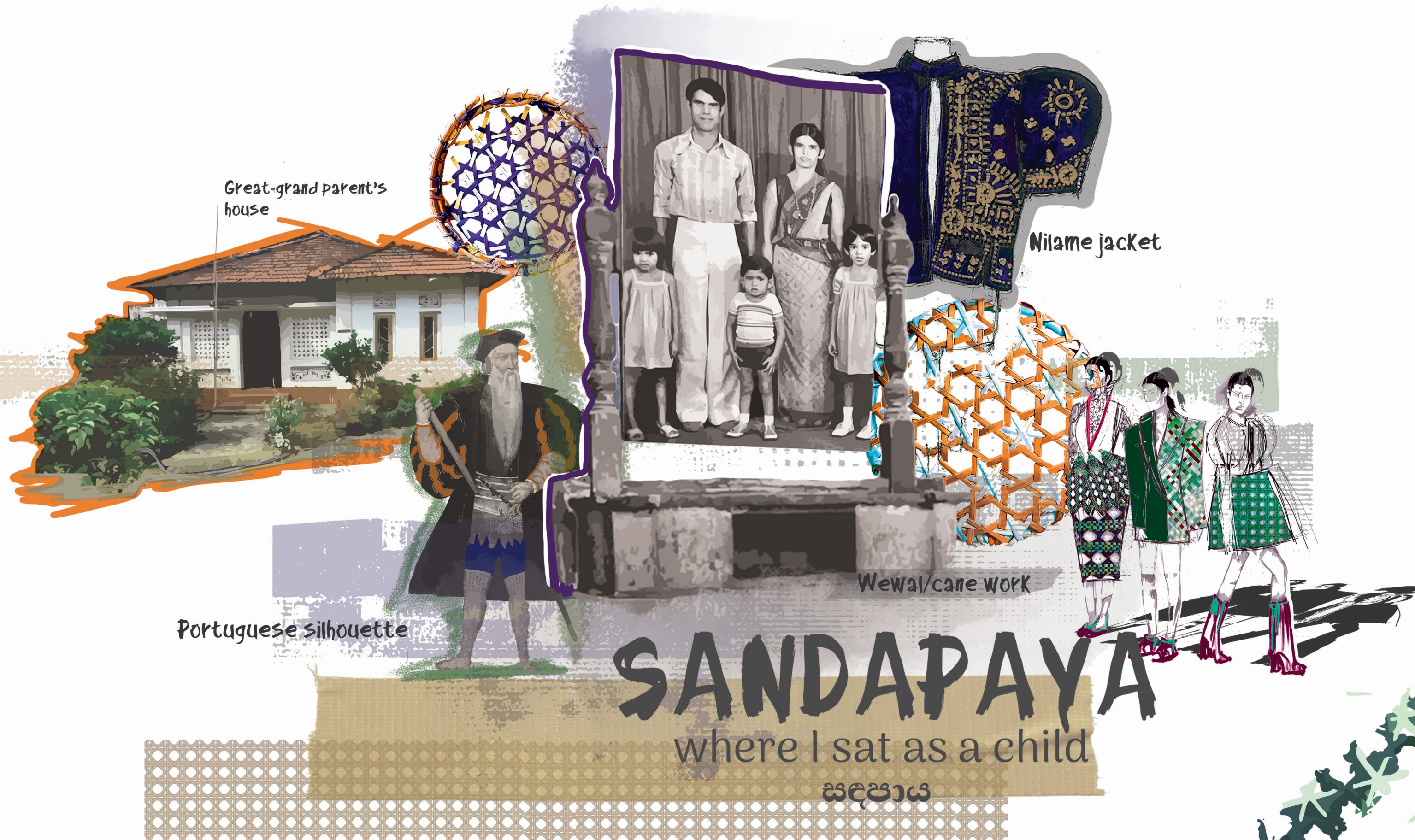


SENUJI DE SILVA PORTFOLIO



concept

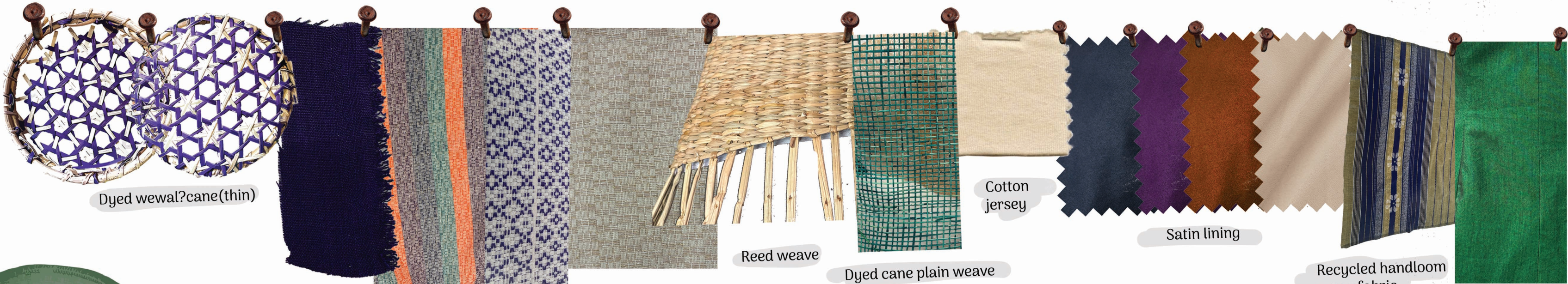
My collection is rooted in a real family story my grandmother, raised in Sri Lanka's rigid caste system, chose love over convention by marrying outside her class, and that rebellious act created an entirely new generation. Supported by Foucault's theory of heterotopia spaces existing outside societal norms. I explore this "newness" through a fusion of Portuguese and Sri Lankan silhouettes. Non-textile crafts like wewal/ cane work alongside handloom, ground the collection in both heritage and sustainability. Voluminous, structured silhouette, inspired by the Nilame Kit and European tailoring, define the silhouette, with a nostalgic colour palette drawn directly from my great-grandparents' home.



colour & fabric



Colour and texture inspiration directly drawn from my great-grandparent's house. Analysing the shades of orange, green and white on the walls looking helped me to curate this colour palette



Dam purple

Dyed wewal?cane (thin)

Cotton linen

Reed weave

Dyed cane plain weave

Cotton jersey

Satin lining

Recycled handloom saree fabric

Sri Lankan traditional handloom



Petti blue

Sinharaja green

Ocean

Deep sunset

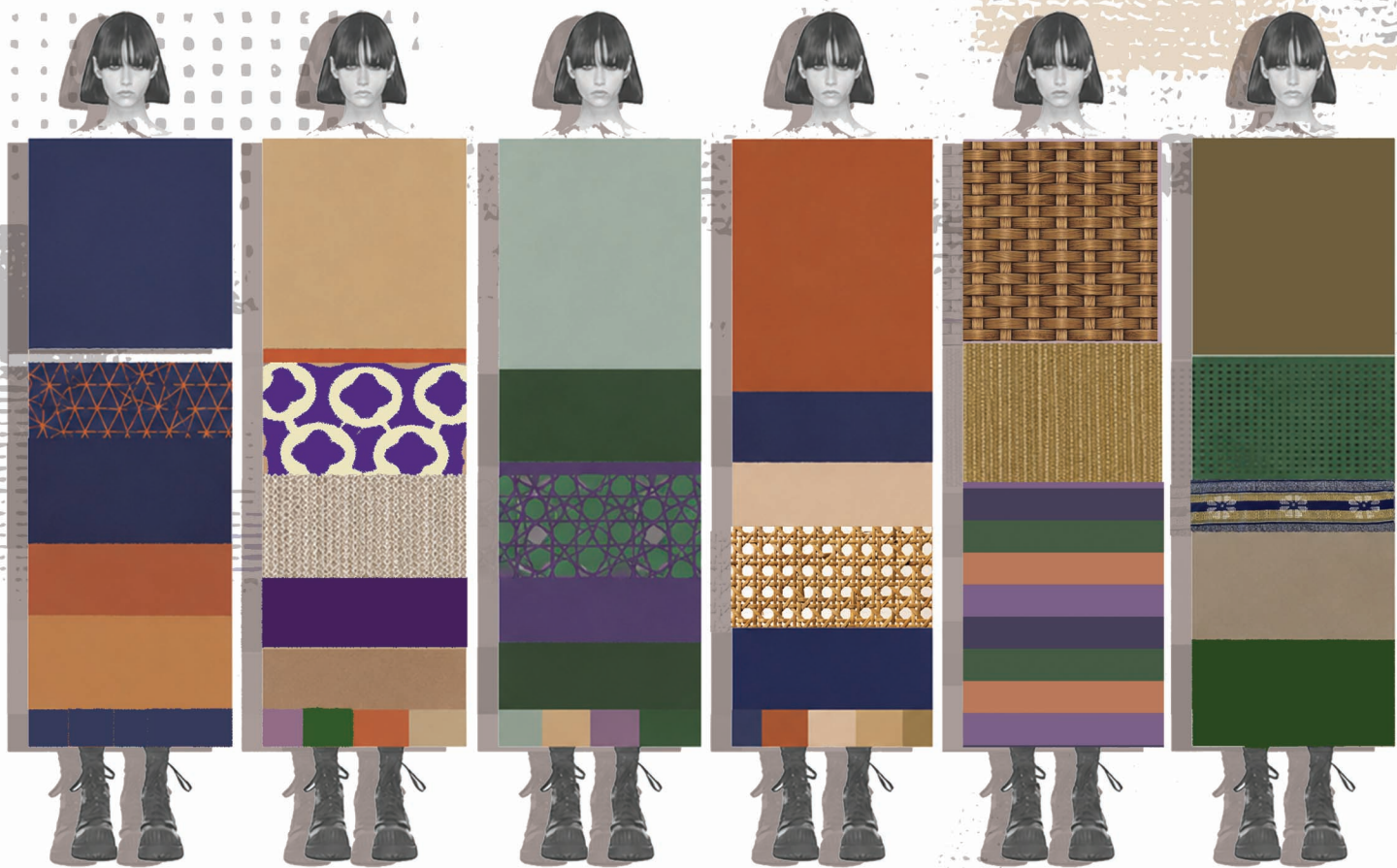
Wewal

Brassy gold

Sustainability plays a key role in my collection. Therefore my selection of fabrics contain off cut leather, recycled handloom, natural fibre cane work.



Handloom yarn



Colour blocking for proportions. Each look will have a main colour following minor proportions of the shades of other

muse and market

Benulus

Name: Benulus
 Profession: Social media influencer,
 fashion model
 Nationality: Mexican/American
 Location: New York City
 Known for: Maximalist fashion icon
 known for upcycling thrifted clothes
 and promoting sustainable fashion
 with with an interest for well crafted
 unique pieces.

Illustrations of her
 iconic looks combining
 her culture with fashion



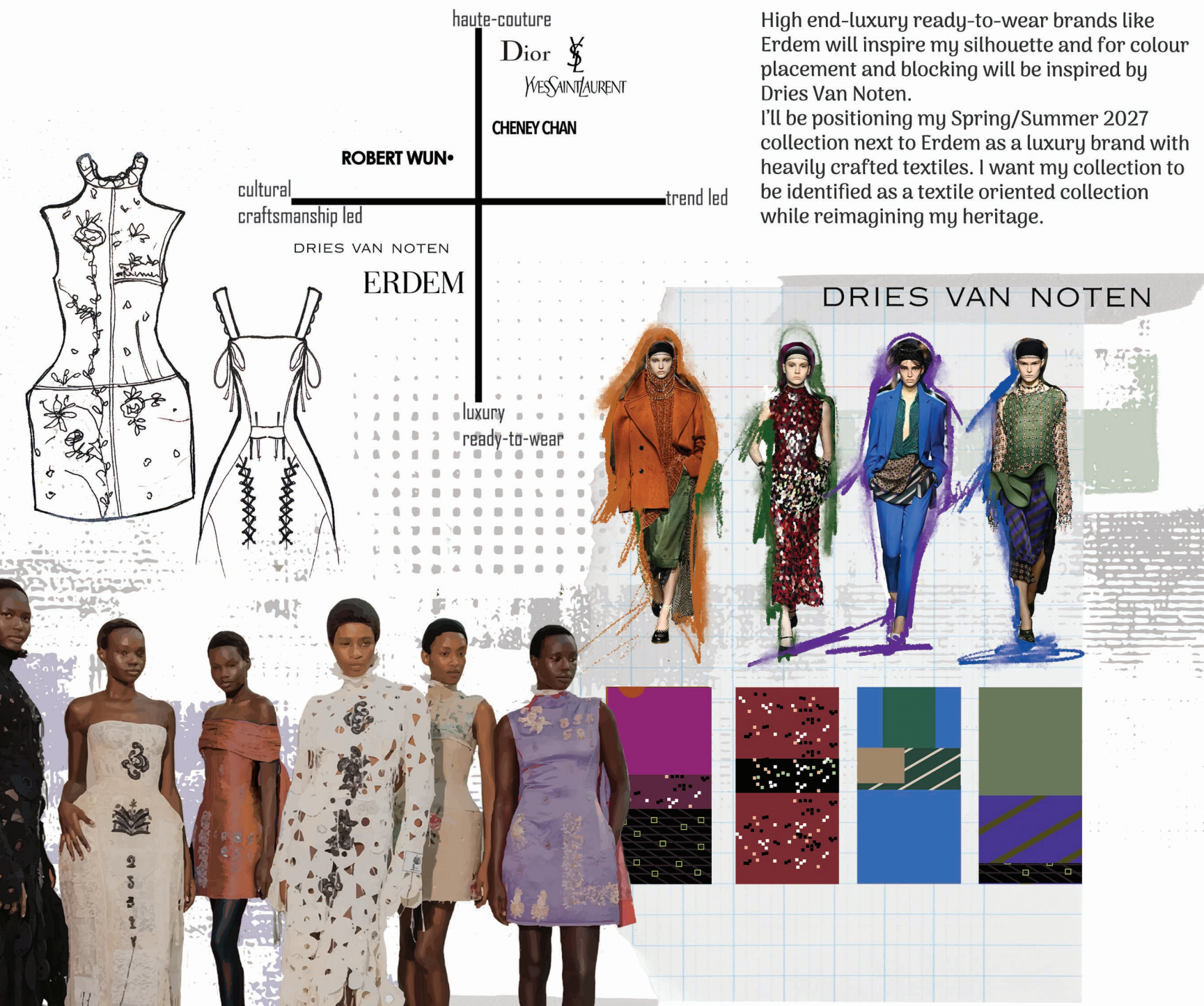
Her content is a
 representation of her
 community through
 fashion



Benulus



ERDEM



High end-luxury ready-to-wear brands like
 Erdem will inspire my silhouette and for colour
 placement and blocking will be inspired by
 Dries Van Noten.
 I'll be positioning my Spring/Summer 2027
 collection next to Erdem as a luxury brand with
 heavily crafted textiles. I want my collection to
 be identified as a textile oriented collection
 while reimagining my heritage.

SANDAPAYA

where I sat as a child
සැපපායා

This is the longest Nilame jacket sleeve I've seen which is very rare.



The main fabric used in the Nilame jacket is Velvet



This image is the oldest image: Wedding photo of my great-grand parents in 1920's.

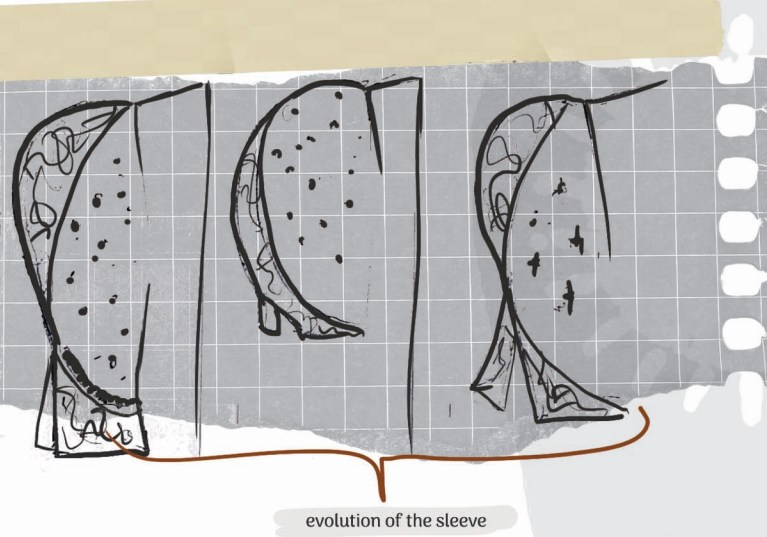
EARLY 1920's family photos

Evolution of the sleeve of the Nilame jacket.

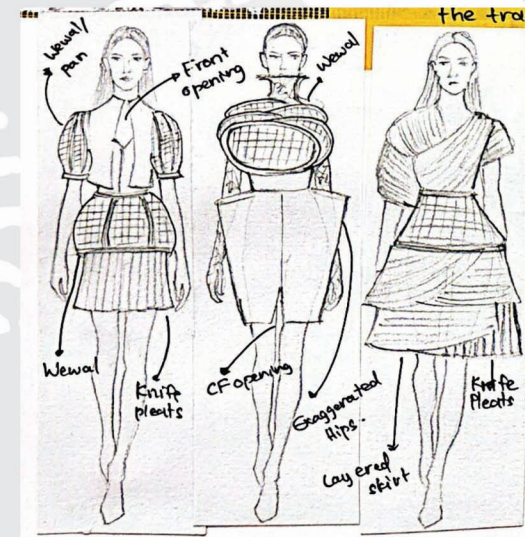


The fabric of Nilame jacket has been the same then today Velvet.

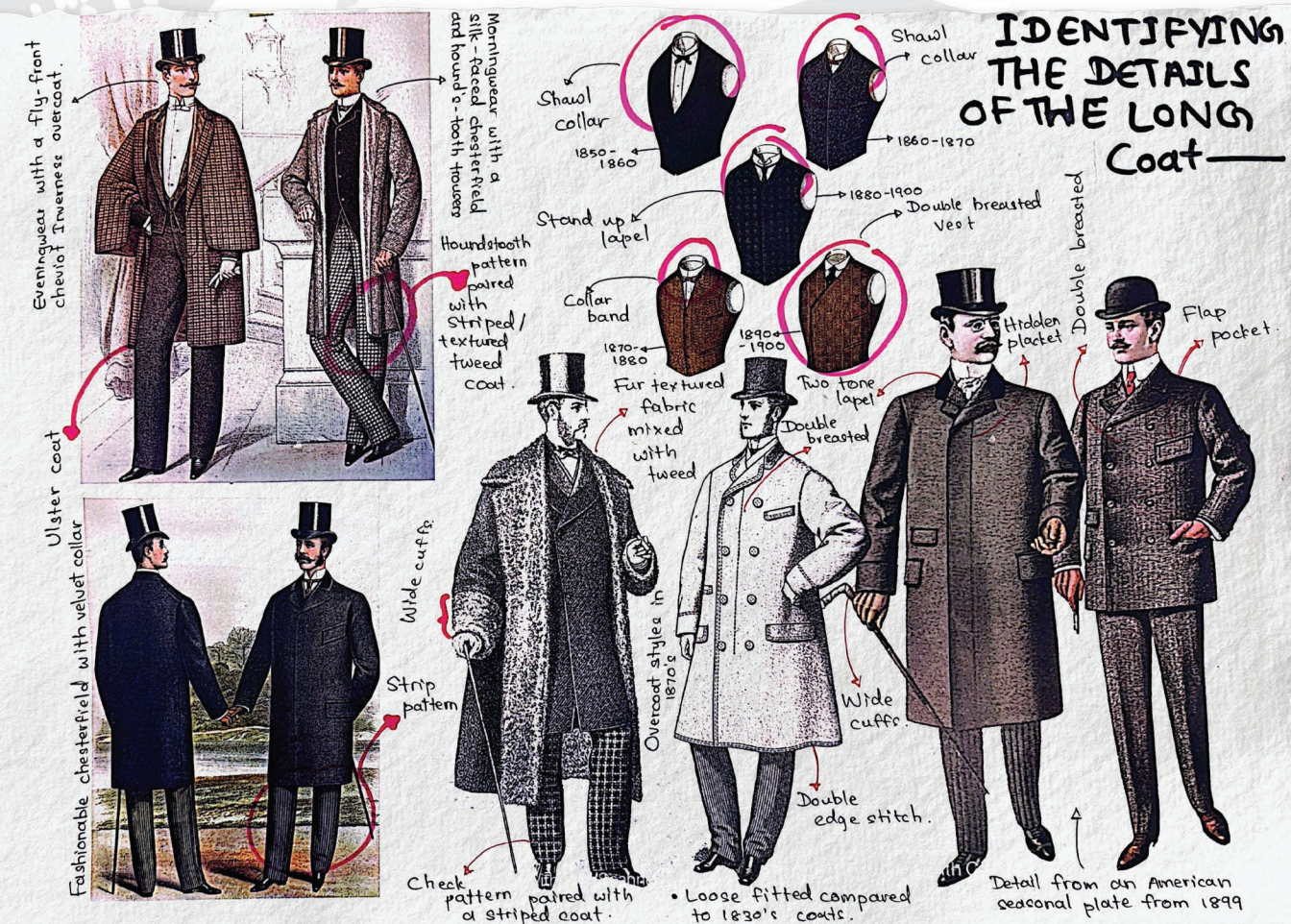
This image is the most recent one: 1990's



evolution of the sleeve



TRADITIONAL ATTIRE OF SRI LANKAN KINGDOM

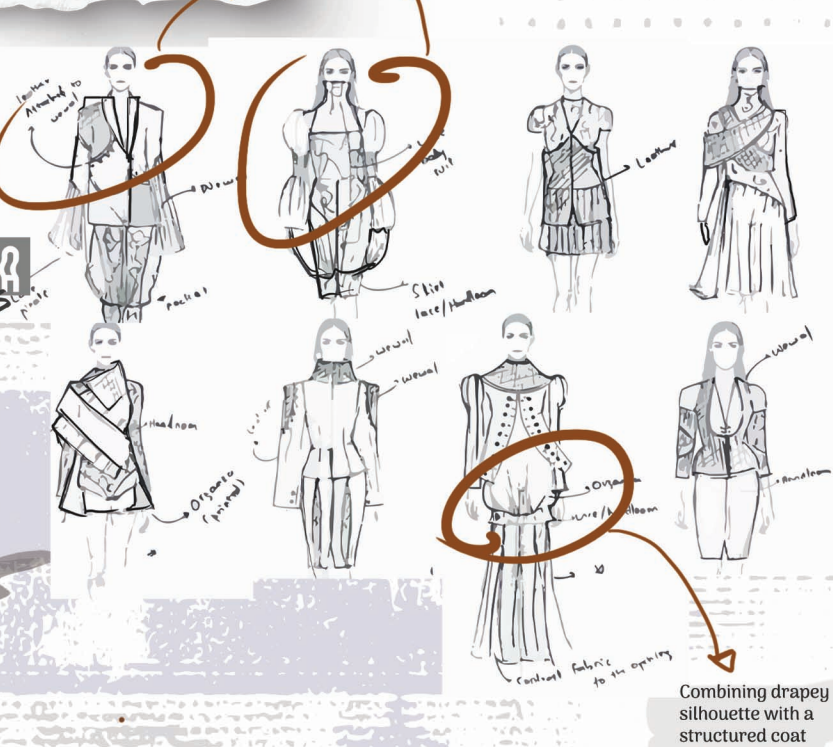


IDENTIFYING THE DETAILS OF THE LONG COAT



CULTURAL CORRELATION Sri Lankan upper-class Portuguese-catholic

HETEROTOPIA other spaces



Combining drapey silhouette with a structured coat



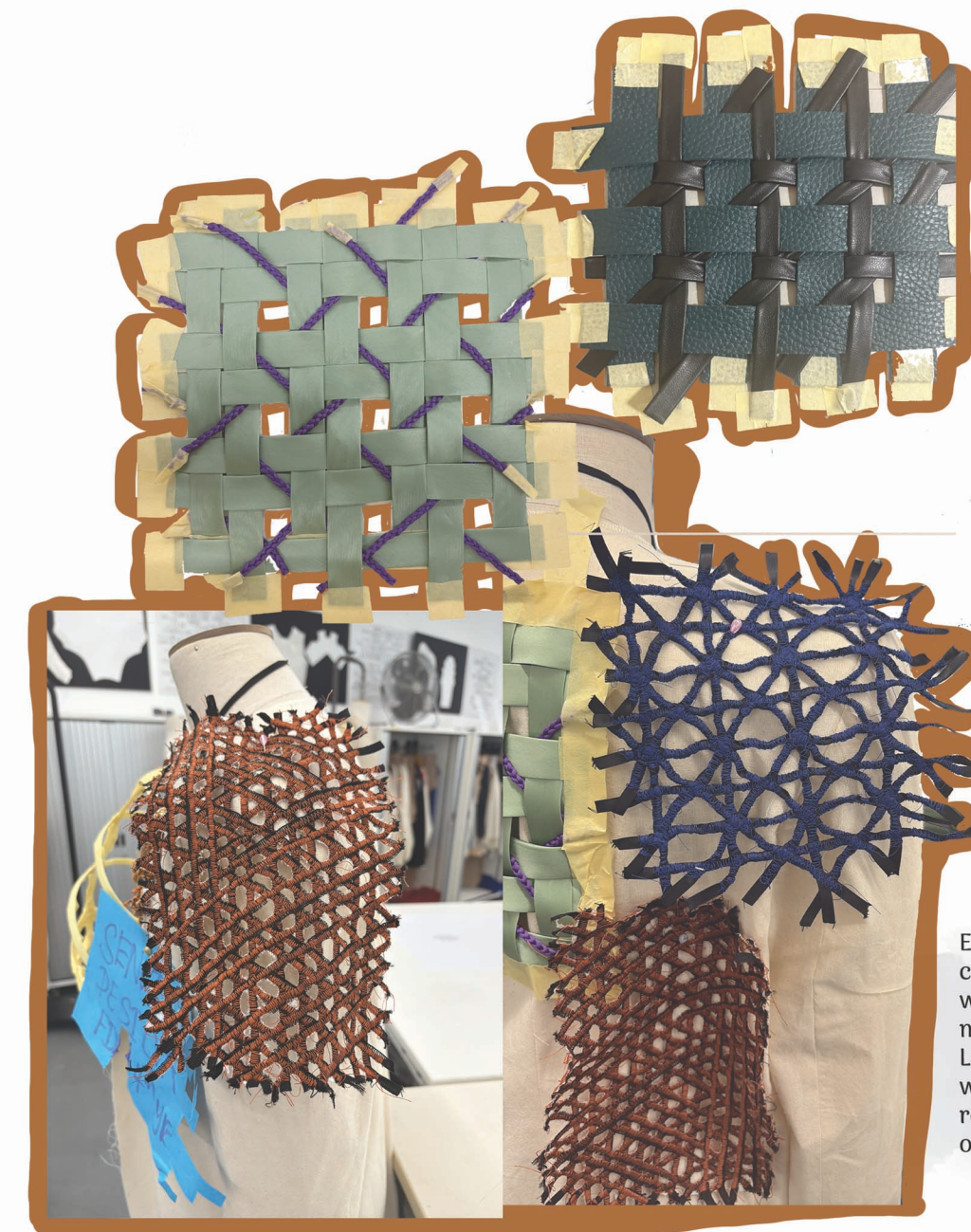
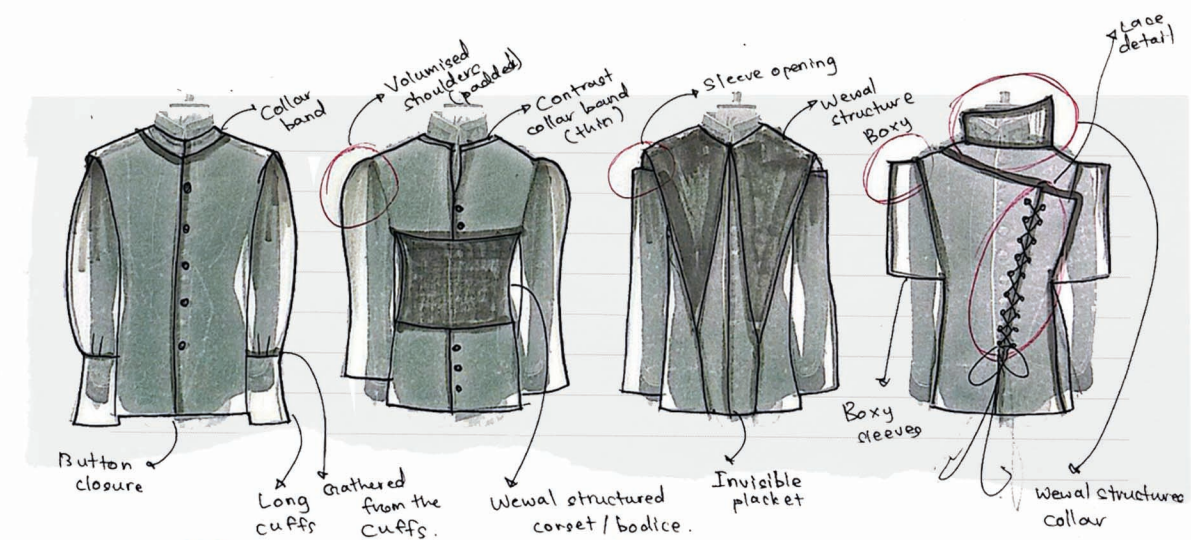
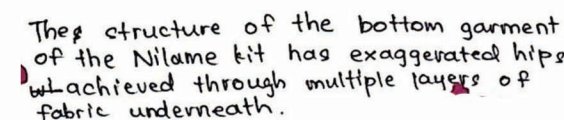
SANDAPAYA is my great-grandparent's house which I spent the most of my childhood in, and it is closer to my heart. The narrative of this concept is built around this house. I'm closely observing the architectural details for silhouette and textile inspiration.



KEY GARMENT: Nilame Jacket



The jacket reaches just below the waist and it has a curious design, the sleeves which are short but big, stiff and puffy



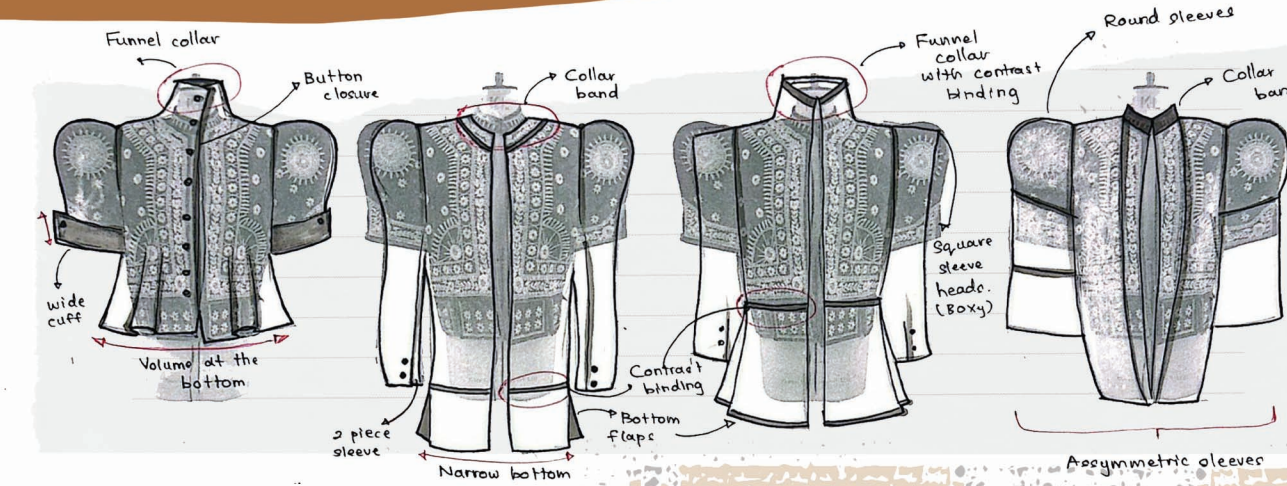
Sigiri art and
Isurumuni couple: Sri
lankan historical
artefact image
embroidery which
symbolises love.

3D printed panels inspired
by the wall carvings of my
great-grandparent's house

Experimenting
~~WITH NEW~~
techniques

Embroidery weave: I tried creating a fabric by creating a weave from the embroidery machine

Leather strips weave: I tried weaving with leather strips to replicate the wewal weaving of Sri Lanka.



With the use of organza fabric the pleats hold the structure very well but at the same time it moves and flows freely instead of giving a boxy look.



INITIAL ideas

DEVELOPING A CANE SHOULDER STRUCTURE

Building the paper (2D) structure with boning and masking tape.
• The structure is too wide.

The cane structure starts with a wooden frame and weaves the cane in between the wooden rods. Jimmy boning structure the wooden rods will be the boning

Reducing the width of the structure

Sketching the shape on paper and trying to create a 3D structure by sticking paper together.

Top view of the first attempt of the 3D structure from bonding

Getting rid of the dramatic shoulder and having the exaggerated structure on the arm.

Final structure

Boning structure made to represent the wooden frame

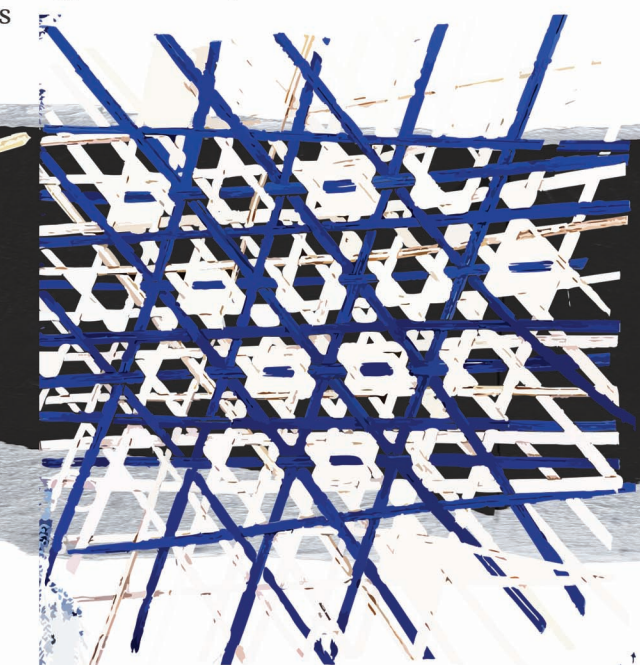
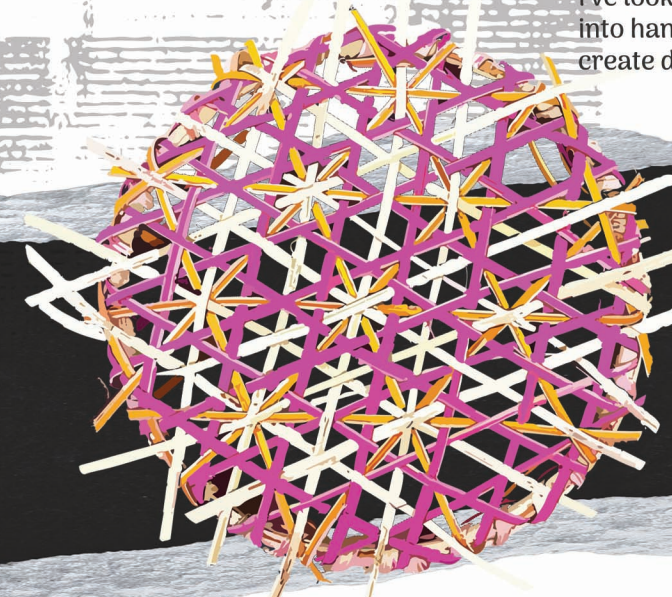
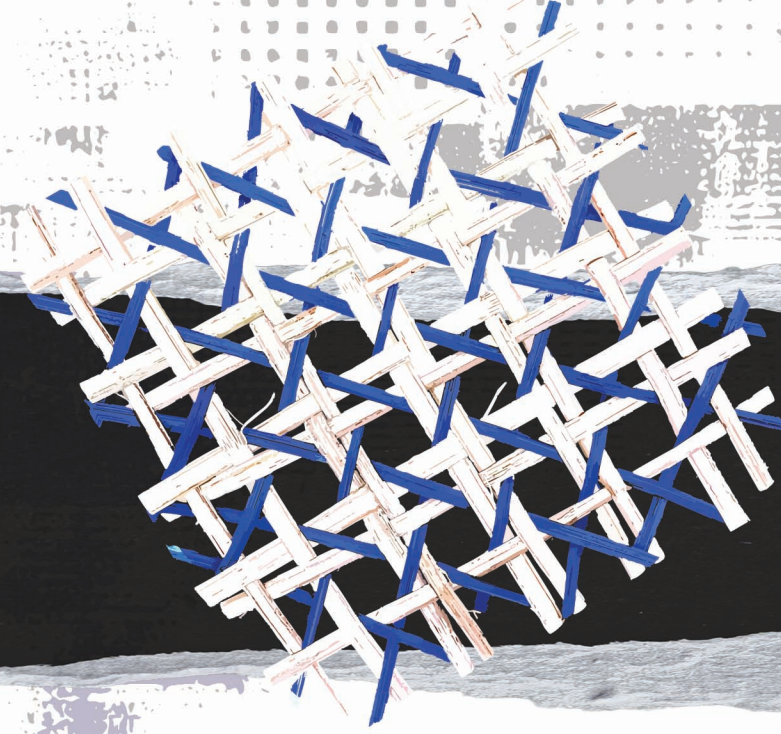
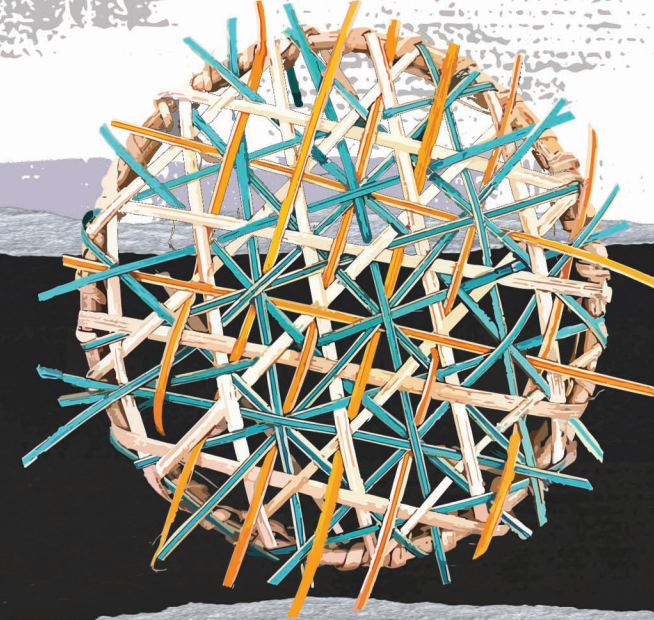
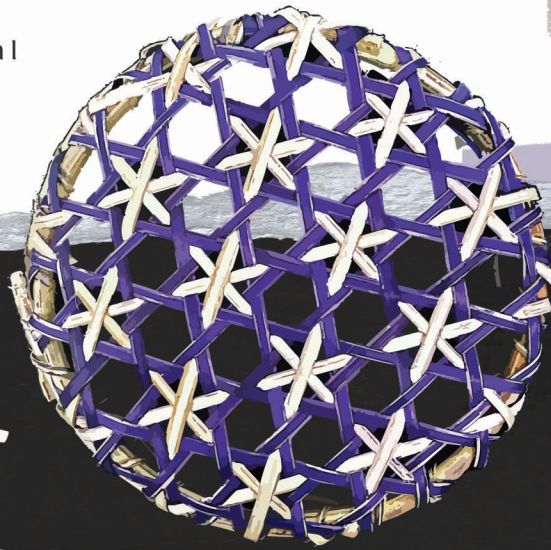
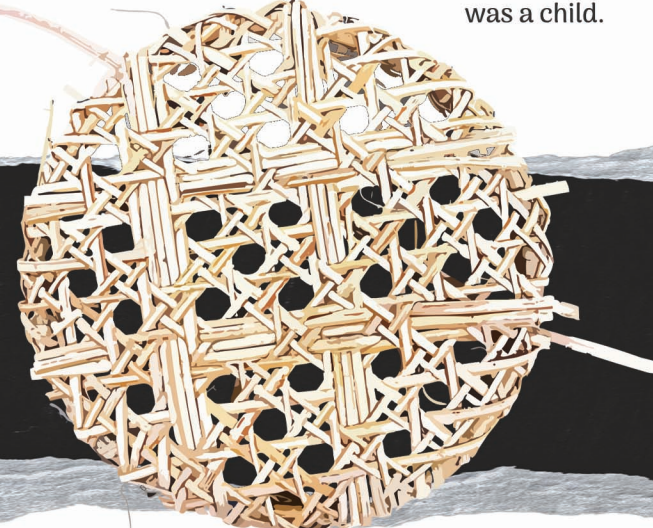
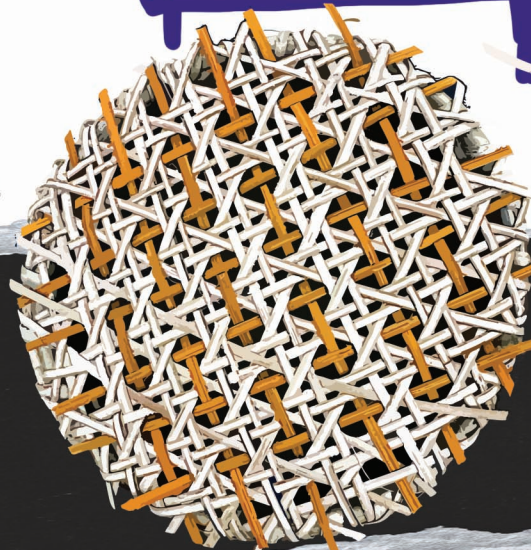
Pierce holes on the leather and run a thread through to secure fabric to the cane structure

Leather
patchwork

SAMPLE WEAVING:
IN WEWALDENIYA,
SRI LANKA



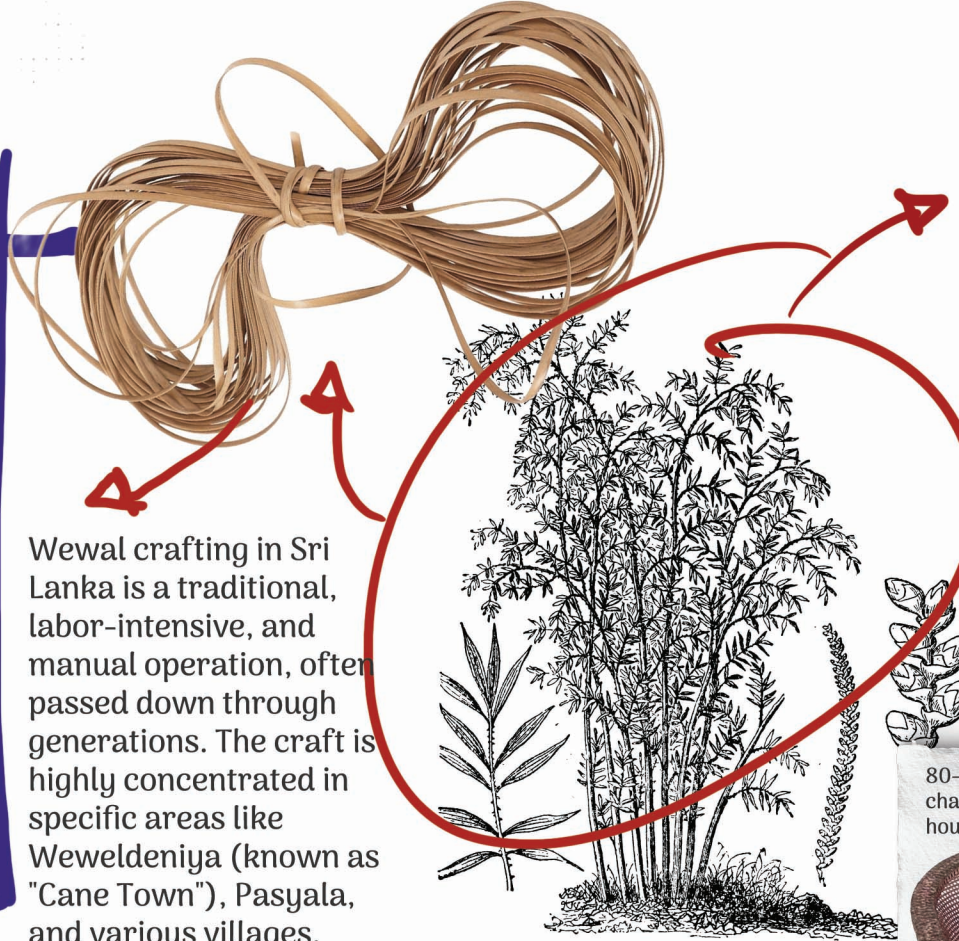
CANE SAMPLES



Wewal crafting in Sri Lanka is a traditional, labor-intensive, and manual operation, often passed down through generations. The craft is highly concentrated in specific areas like Wewaldeniya (known as "Cane Town"), Pasyala, and various villages, where artisans, often from rural communities, create unique products.

WEWAL (CANE) craft of SRI LANKA

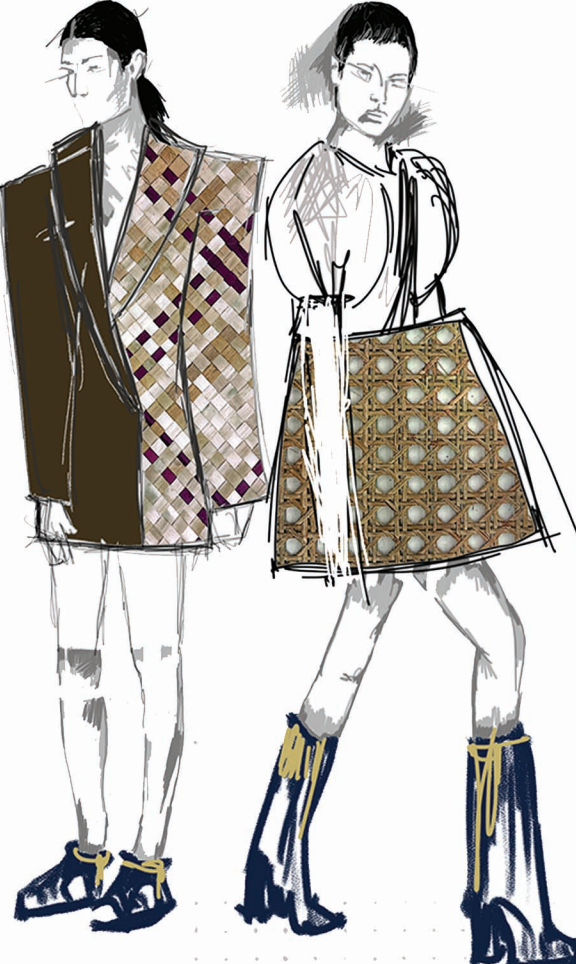
To create a sense of 'newness,' I will explore non-textile crafts like wewal (cane) work of Sri Lanka which the inspiration comes from the wewal (cane) chairs I used to sit when I was a child.



Wewal plant grows in Sri Lanka



80-100 years old wewal/cane chair in my great-grandparent's house



SRI LANKAN handloom

CANE PLACEMENT WITH HANDLOOM



Sri Lankan handloom is a centuries-old, traditional, and eco-friendly textile craft using manual looms to create high-quality cotton and silk fabrics.

YARN OPTIONS



I've looked into different ways to incorporate sustainable material into handloom while inserting jute and hemp sticks to the weave to create different patterns





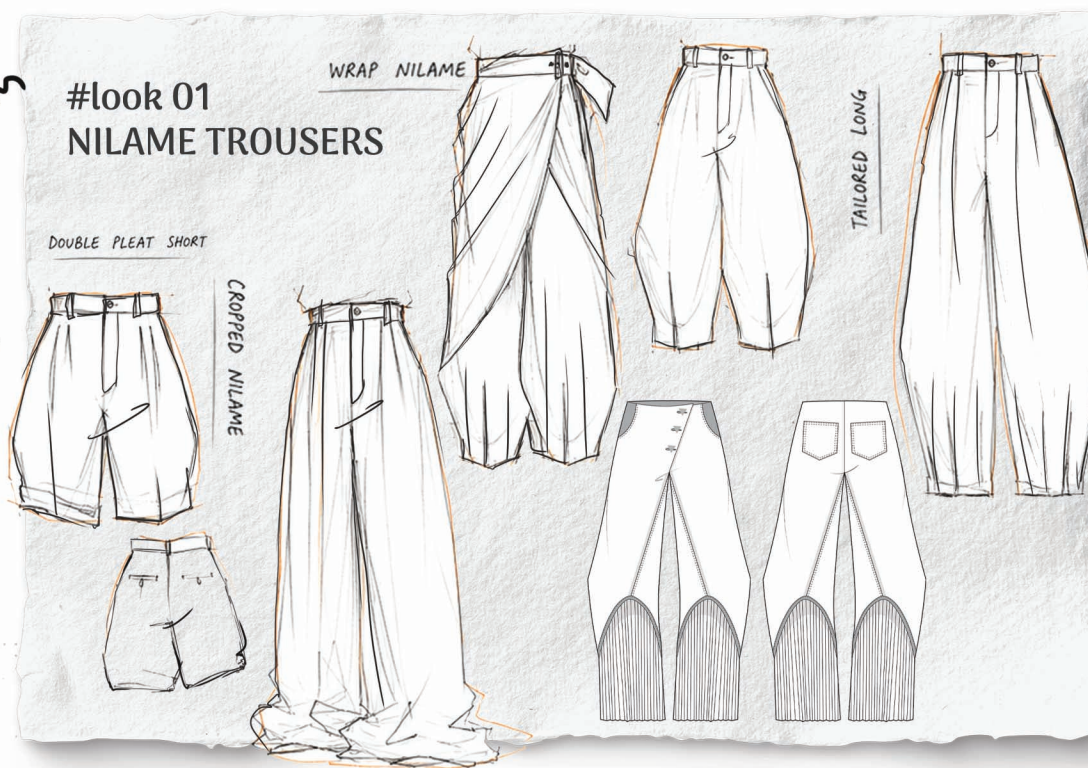
Sri Lankan men's upper class attire

Exaggerated
hips and
narrow bottom



FINAL DESIGN

LOOK 01 RESEARCH & DESIGN DEVELOPMENT



#look 01
NILAME TROUSERS



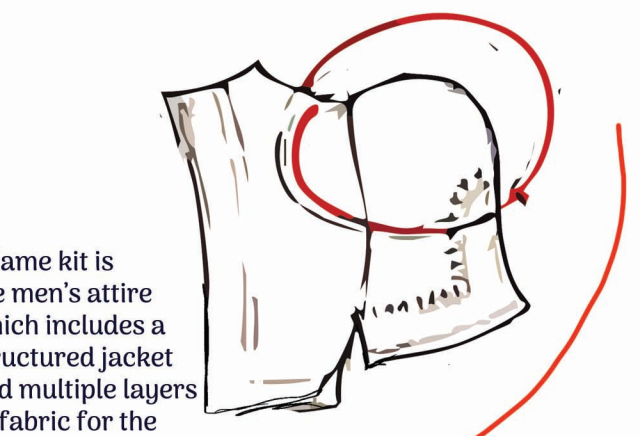
TAILORED TROUSERS
WITH A GUSSET



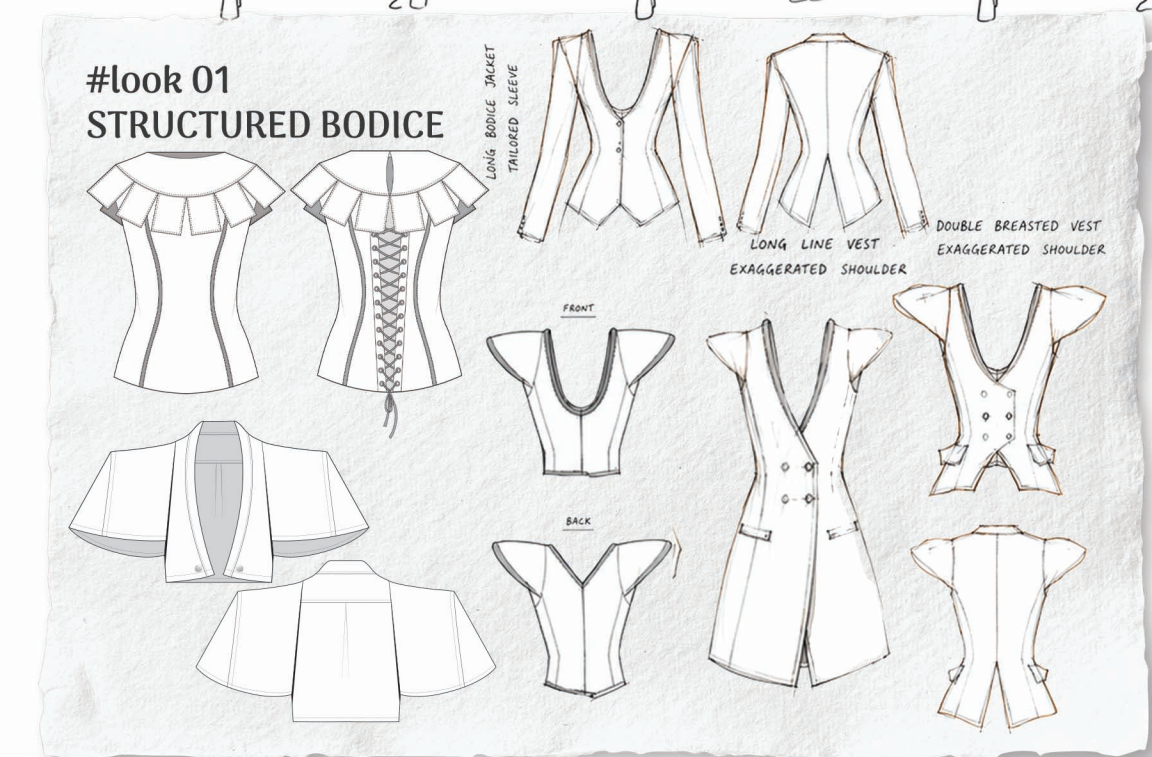
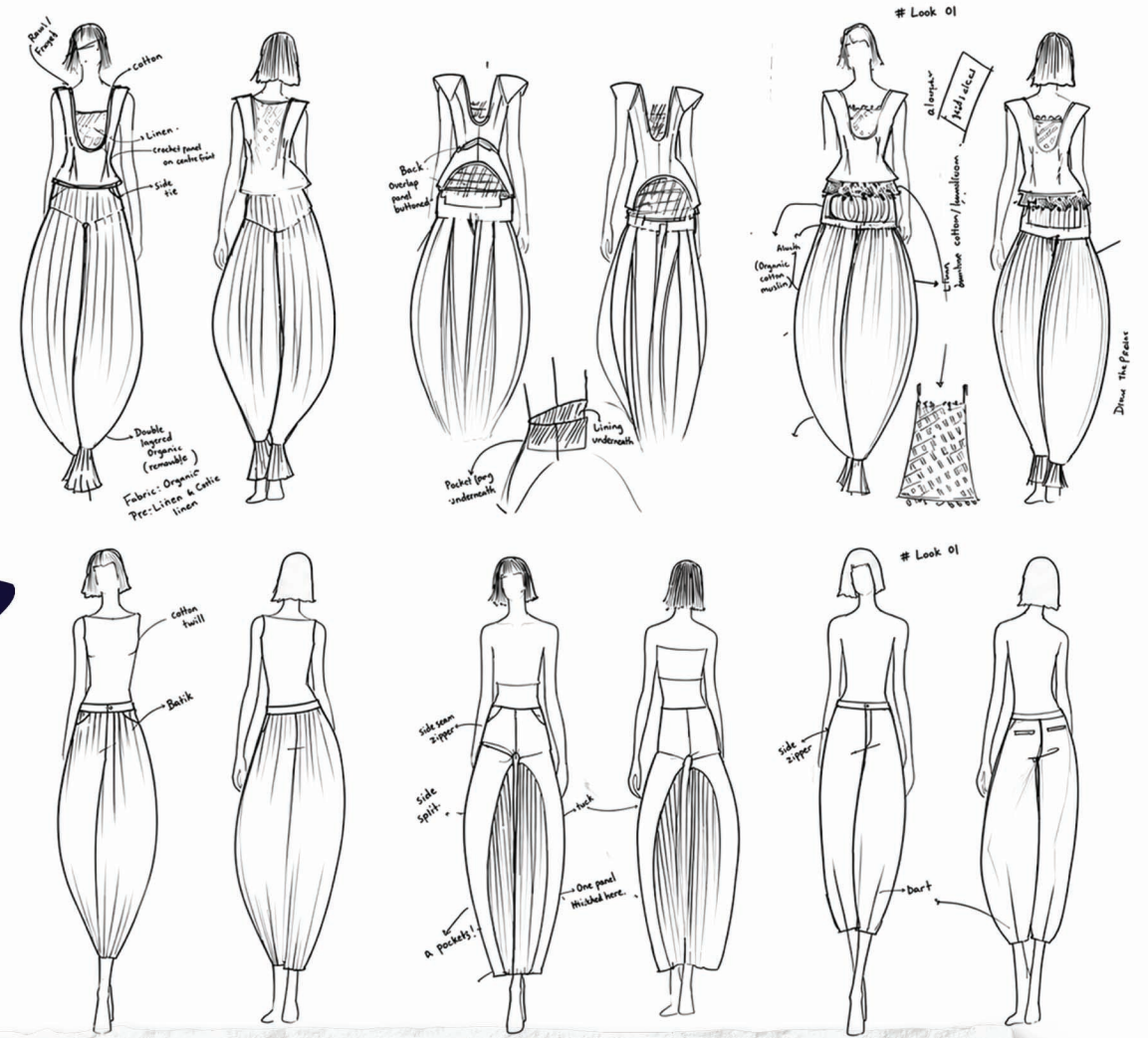
MUGLAR S/S 26



Nilame kit is the men's attire which includes a structured jacket and multiple layers of fabric for the bottom

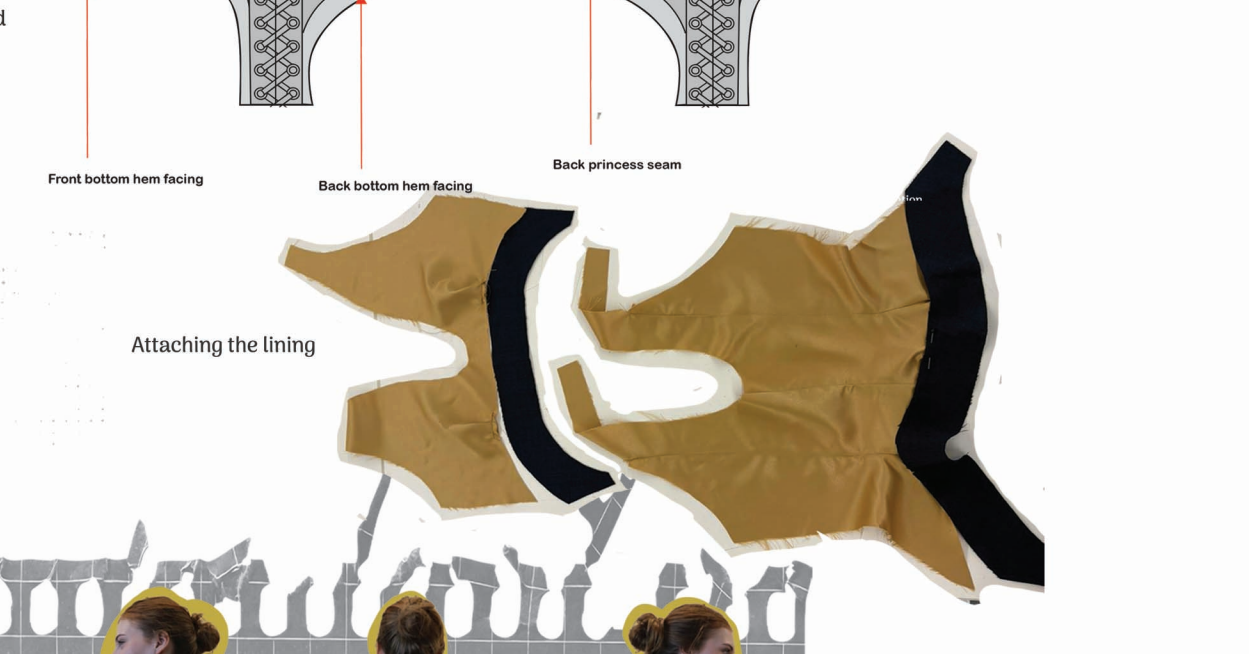
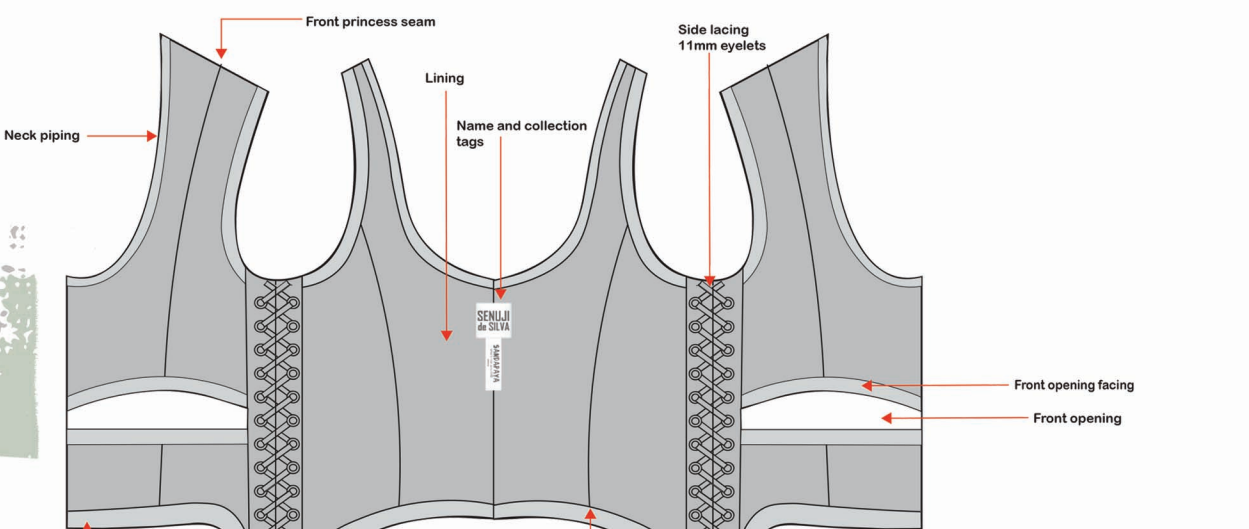
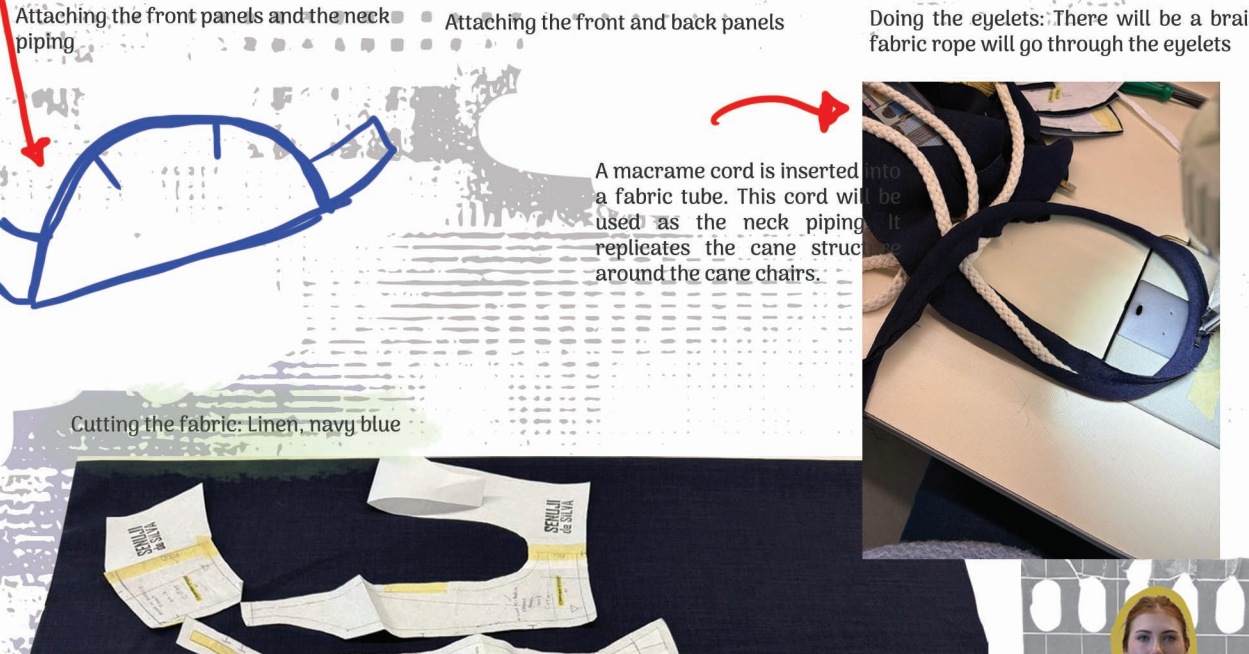
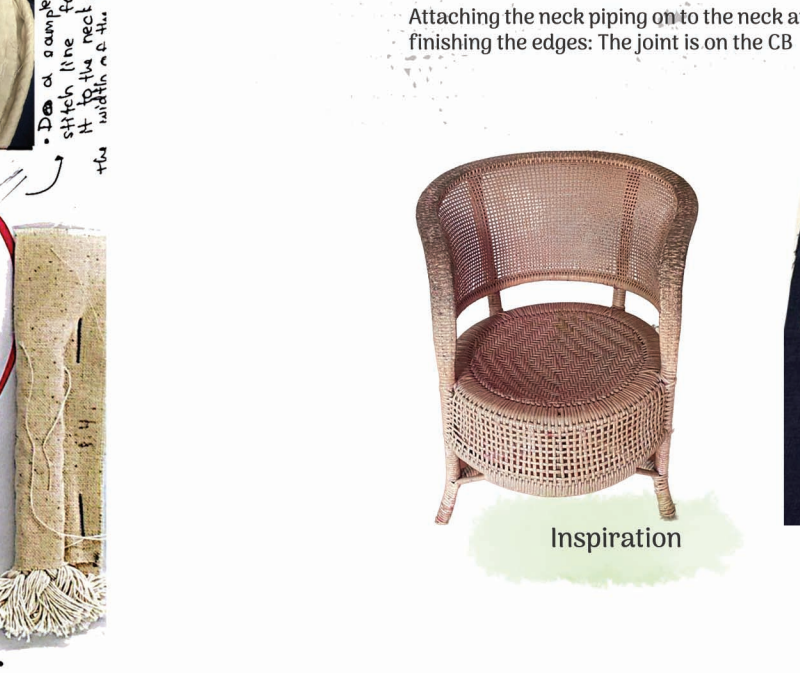
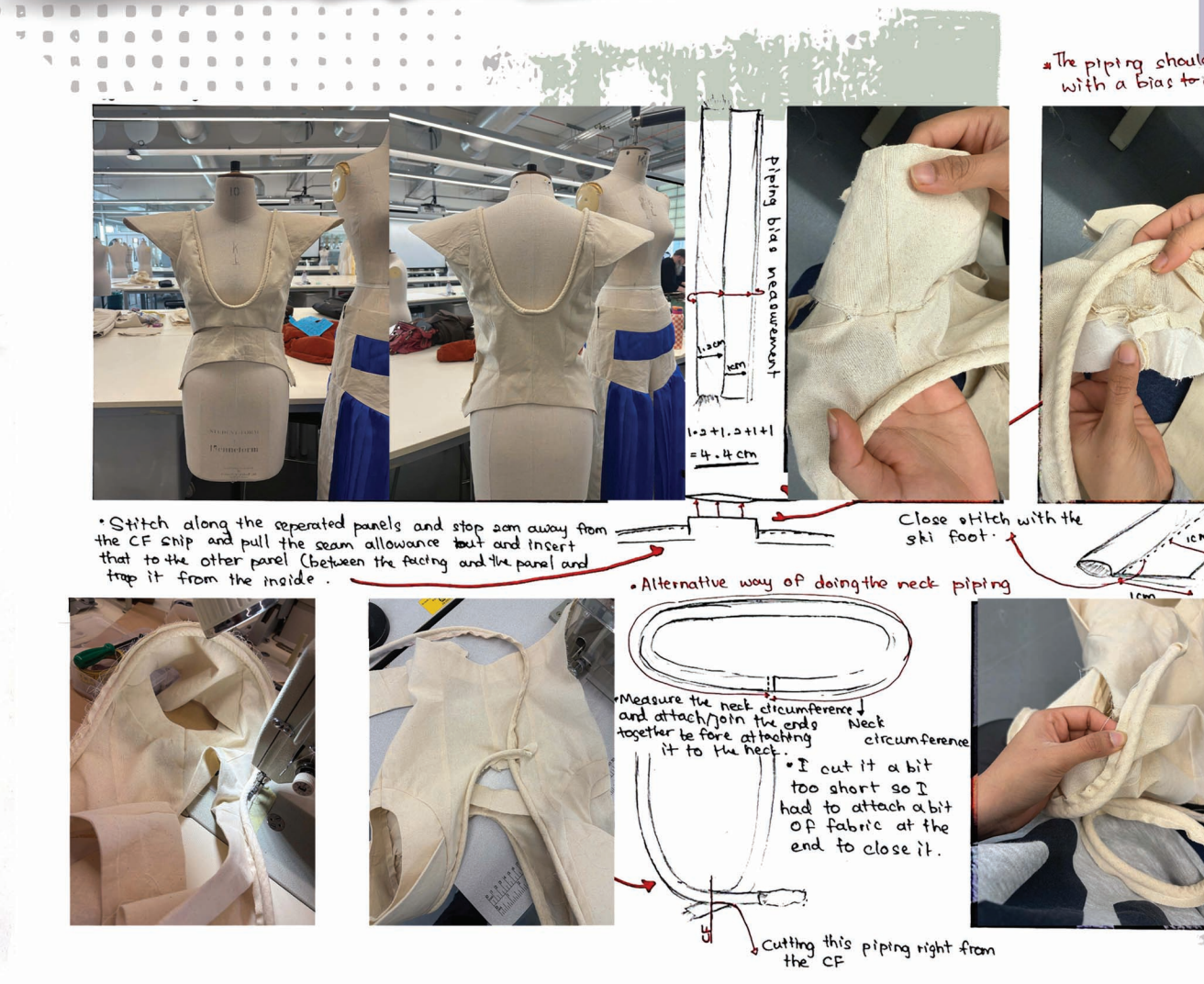
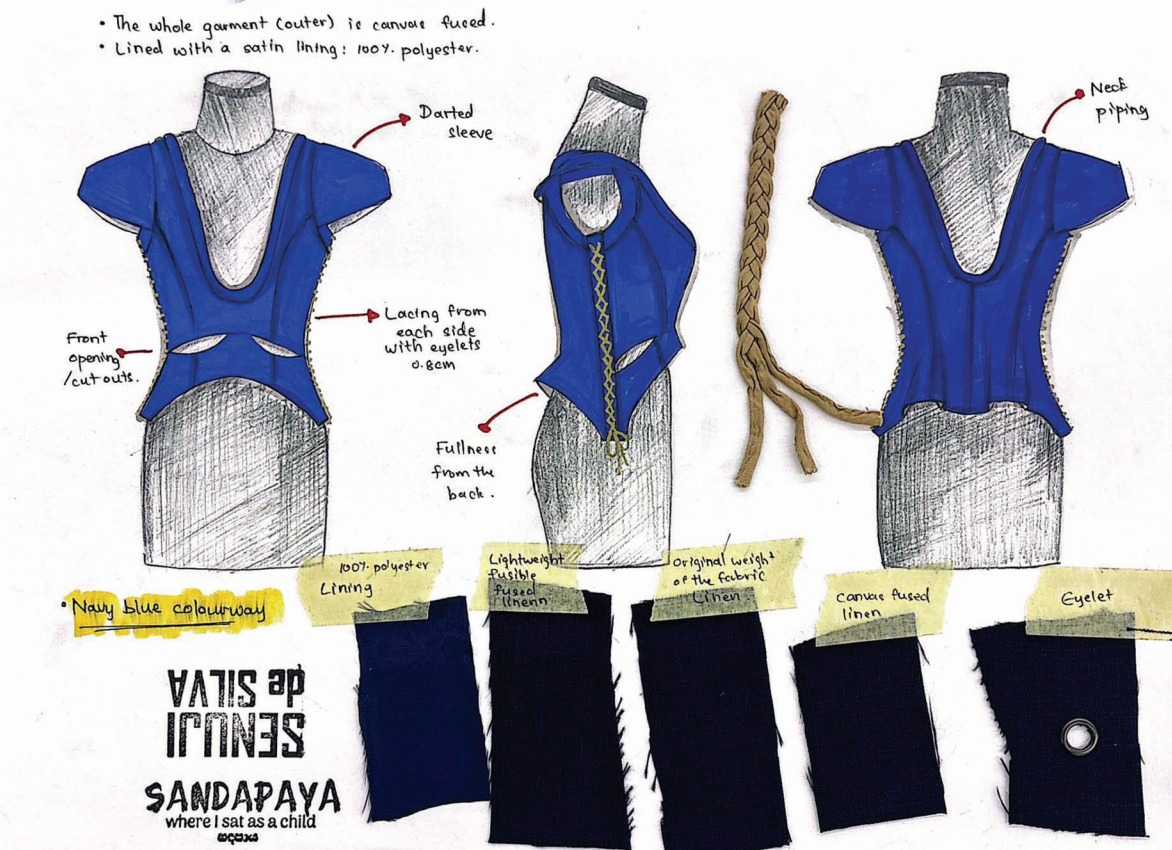
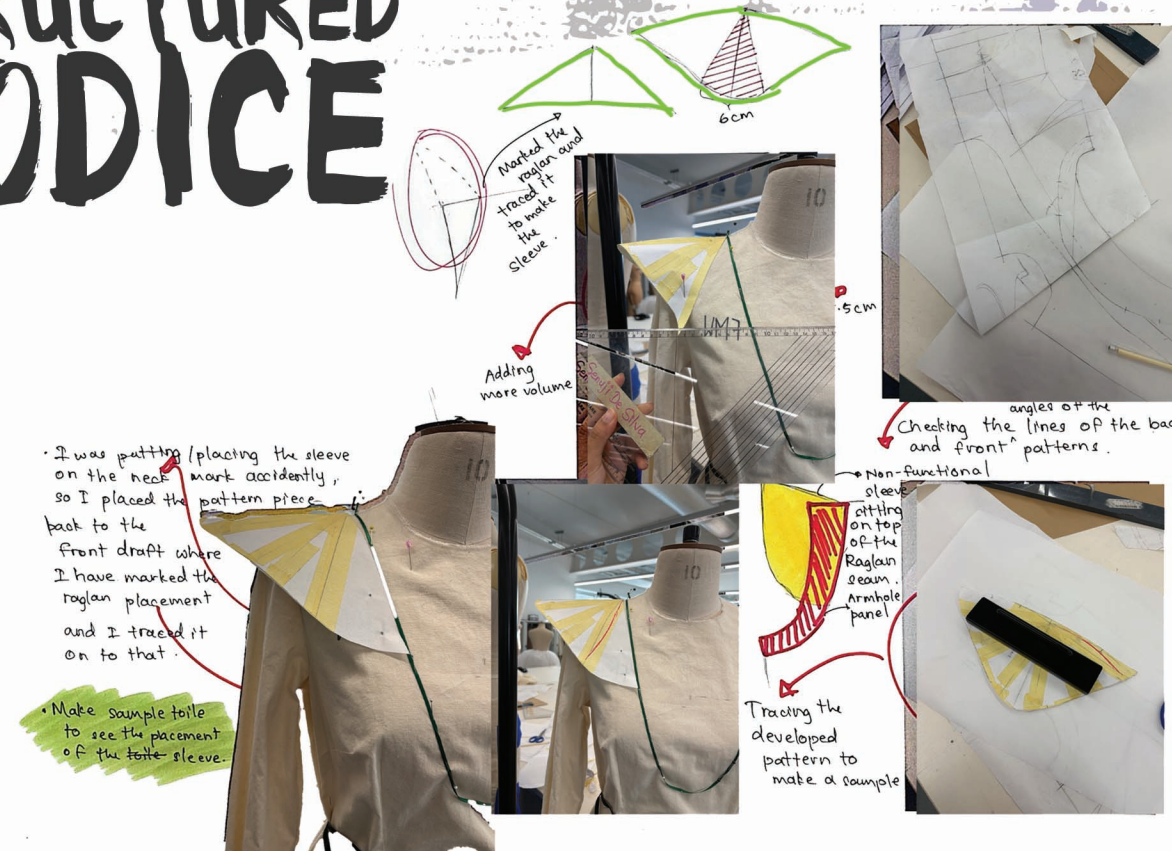


FINAL DESIGN



#look 01
STRUCTURED BODICE

LOOK 01 STRUCTURED BODICE



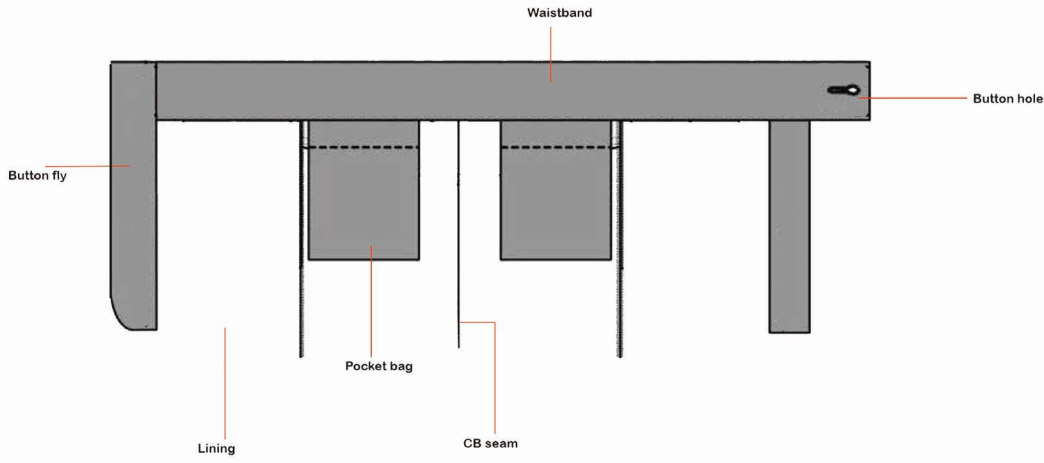
Front Side 01 Back Side 02

INITIAL TOILES



#1ST TOILE: Pleated panels inserted into a pair of shorts and a inserted pleat panel from the CF and CB
#2ND TOILE: Same as the 1st toile but without the pleated panel from the CB and CF and also more coverage from the shorts
#3RD TOILE: I didn't do the pleated panels on here but I wanted to have a curved panel hanging down from the sides and have pleates attached to the bottom of the shorts
4TH TOILE: This is the final toile I did, I didn't like the fly, so I changed it to a typical button fly and I've extended the darts in my final garment

LOOK 01
NILAME
TROUSERS
MAKING PROCESS



Cutting the fabric



Overlocking the fly and the fly guard



Top stitching the fly after doing the button holes



Doing the jet pockets from the back



Doing the darts of the trousers from the bottom hem



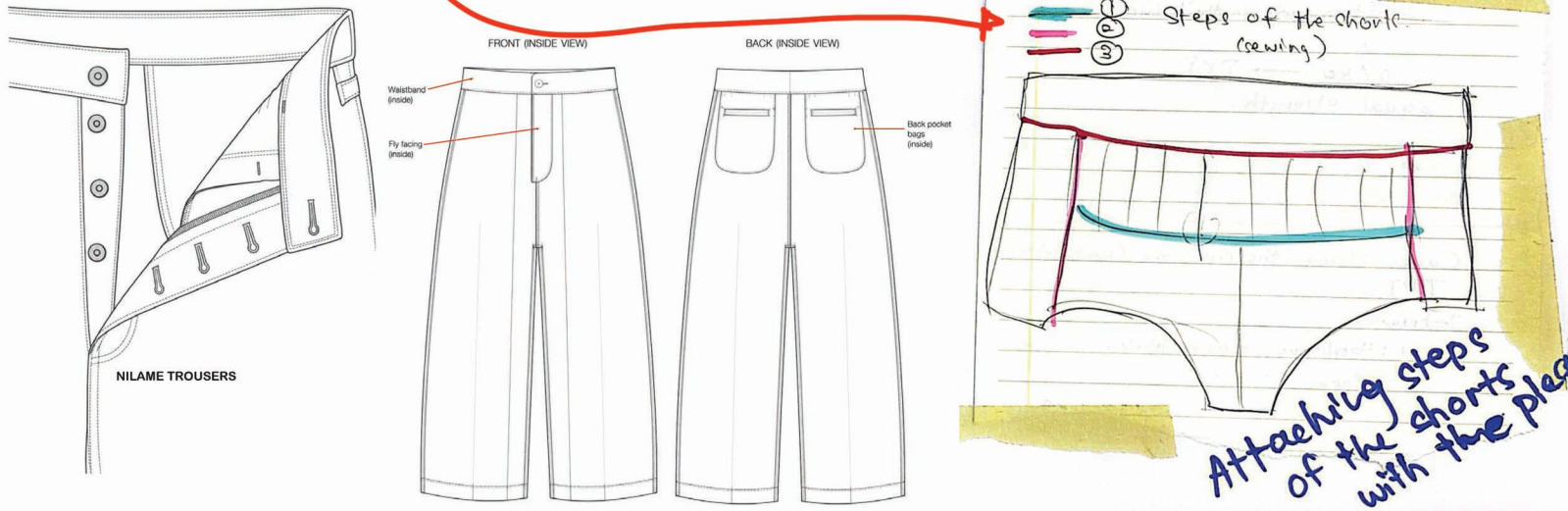
Attaching the fly and the fly guard to the lining and then attaching the lining to the waist



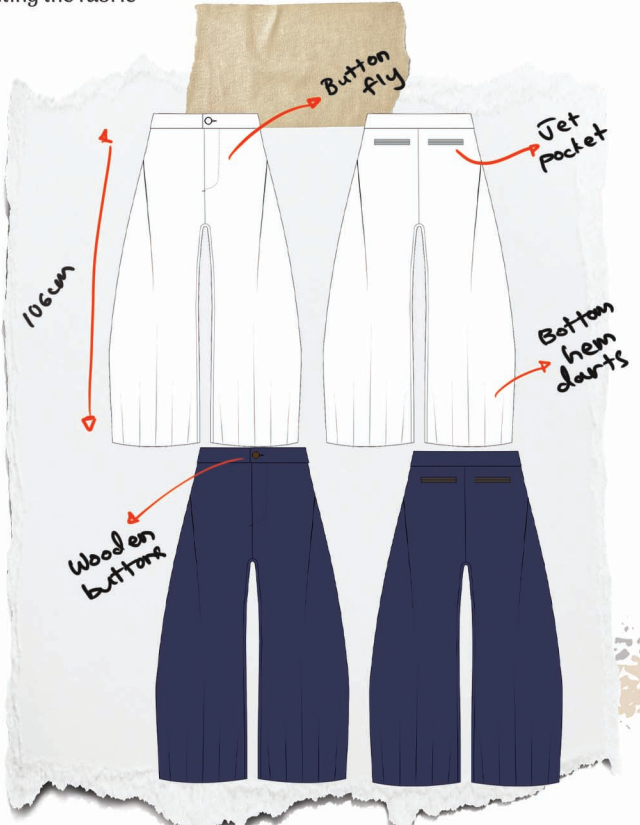
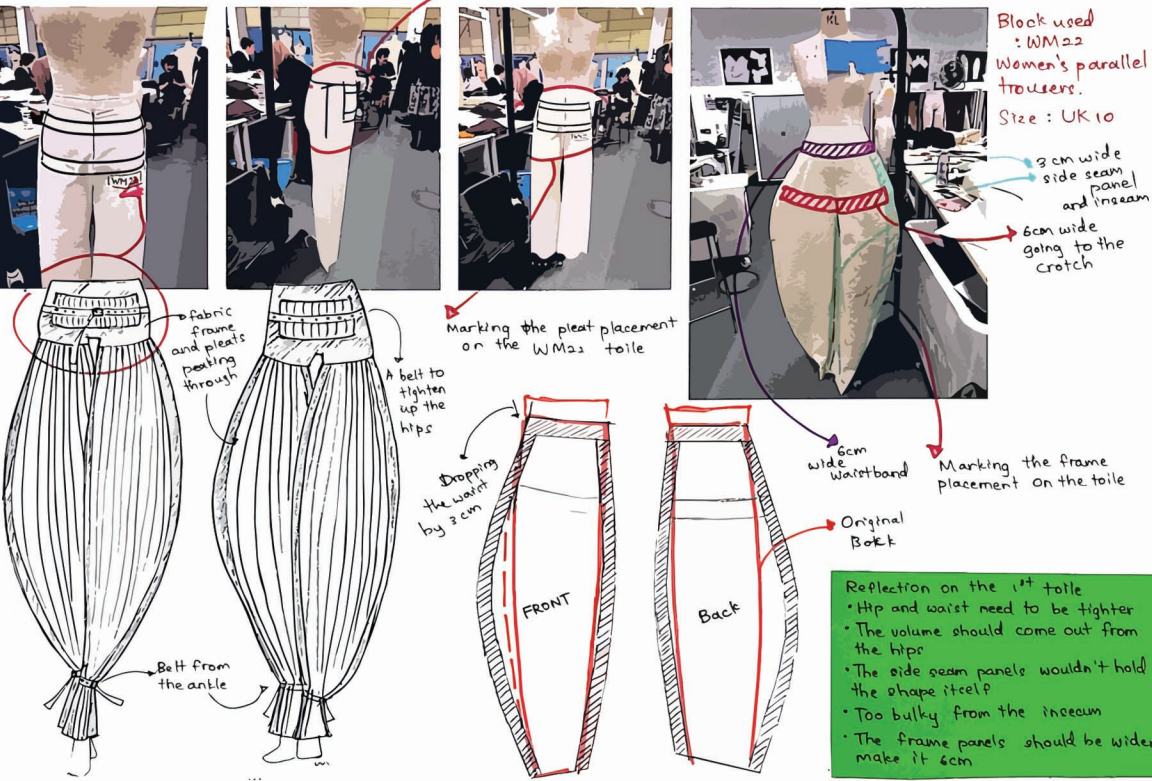
Doing the waist band



Final garment



Attaching steps of the shorts with the pleats

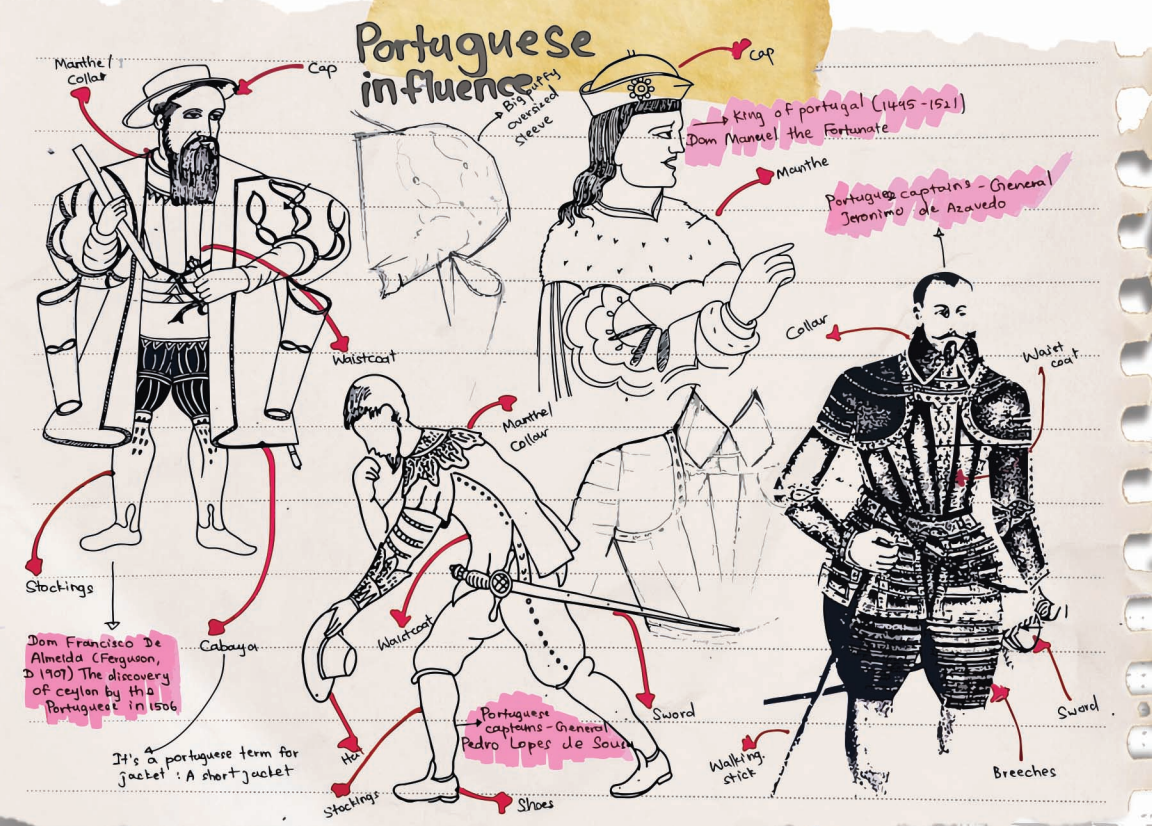


Great grand-parents, wearing traditional Sri Lankan attire



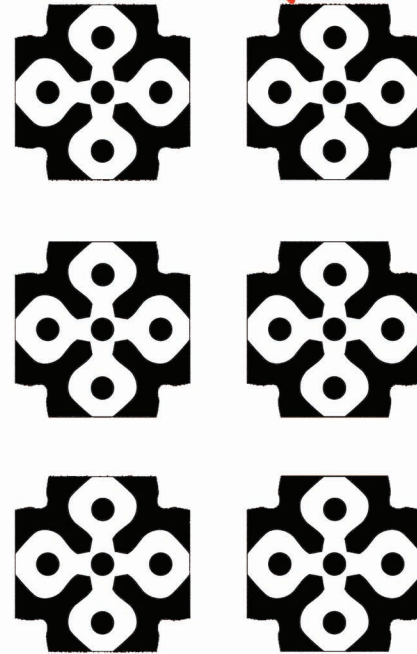
Inspiration for this look is a combination of traditional Sri Lankan silhouette, craft and details of Portuguese/European silhouette while also looking at my market level and brands like Erdem

Selected look

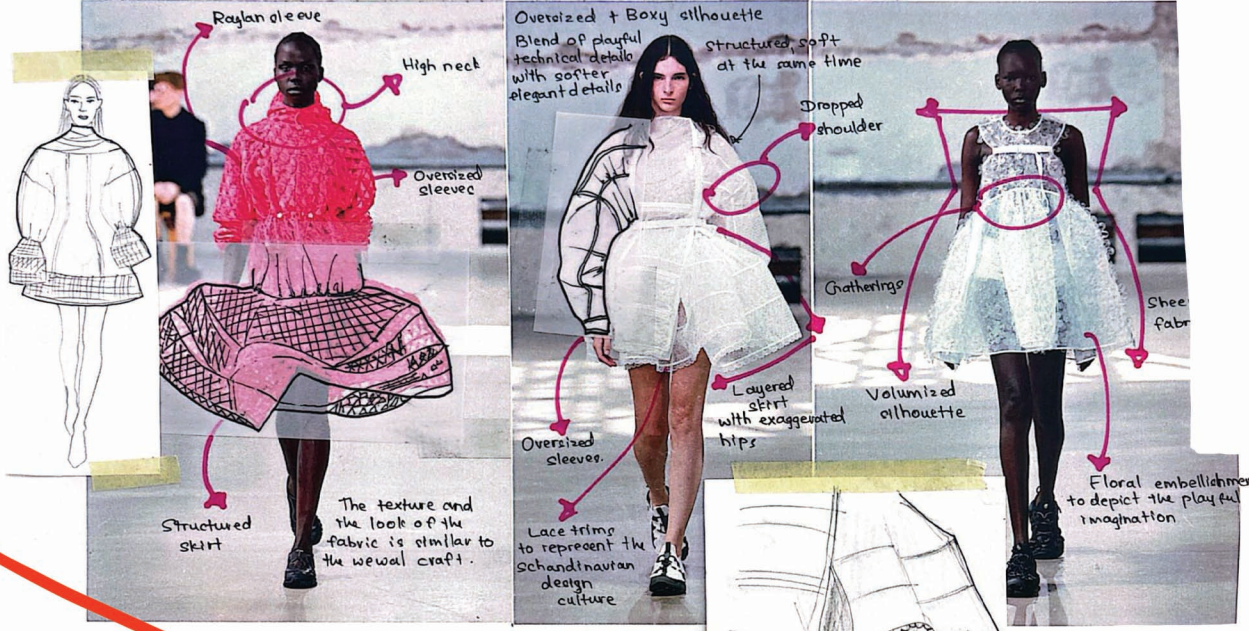


LOOK 02 WEWAL COAT Research & design development

Great-grandparent's house wall carvings



Cecilie BahSEN S/S 26

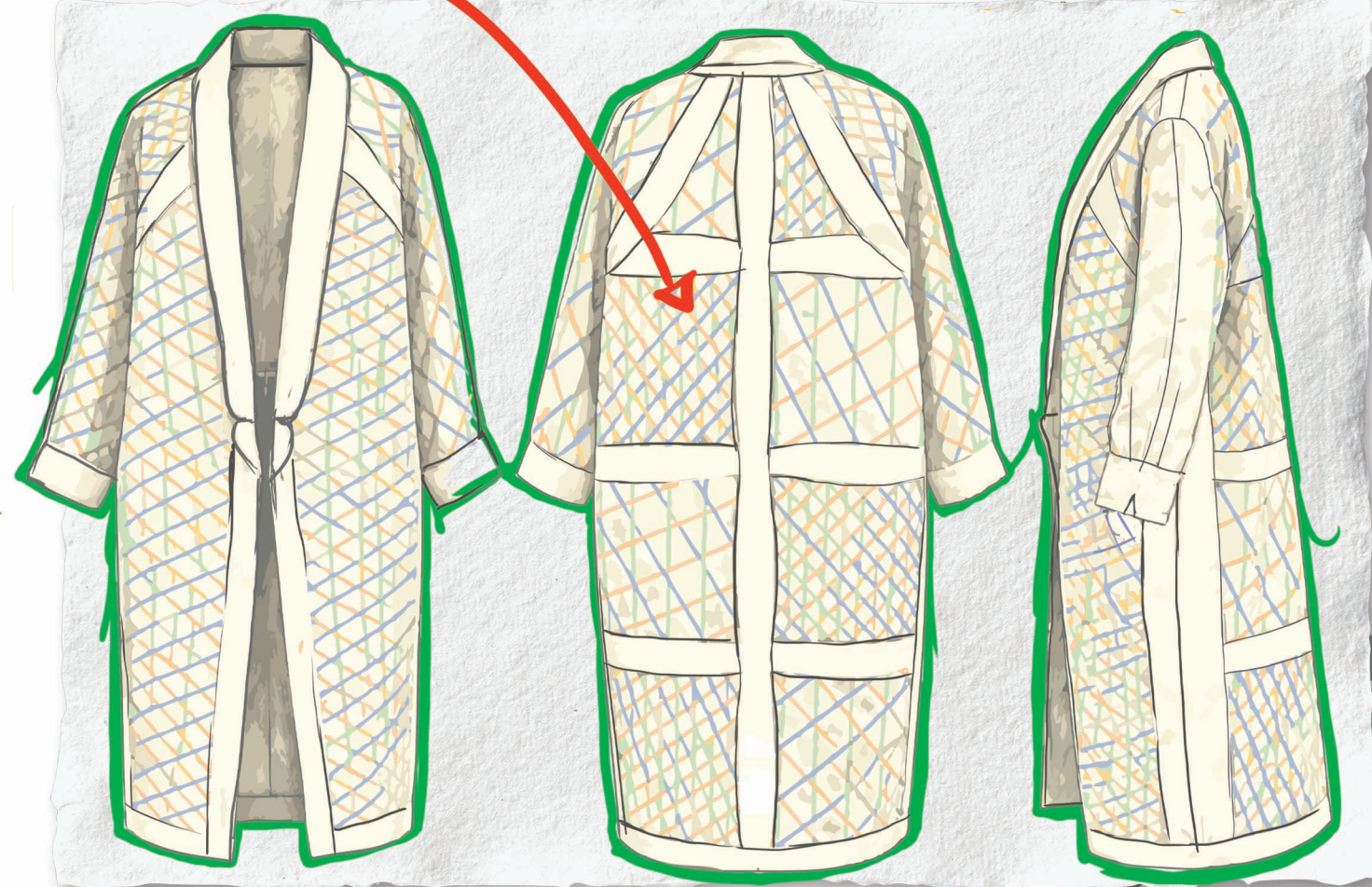


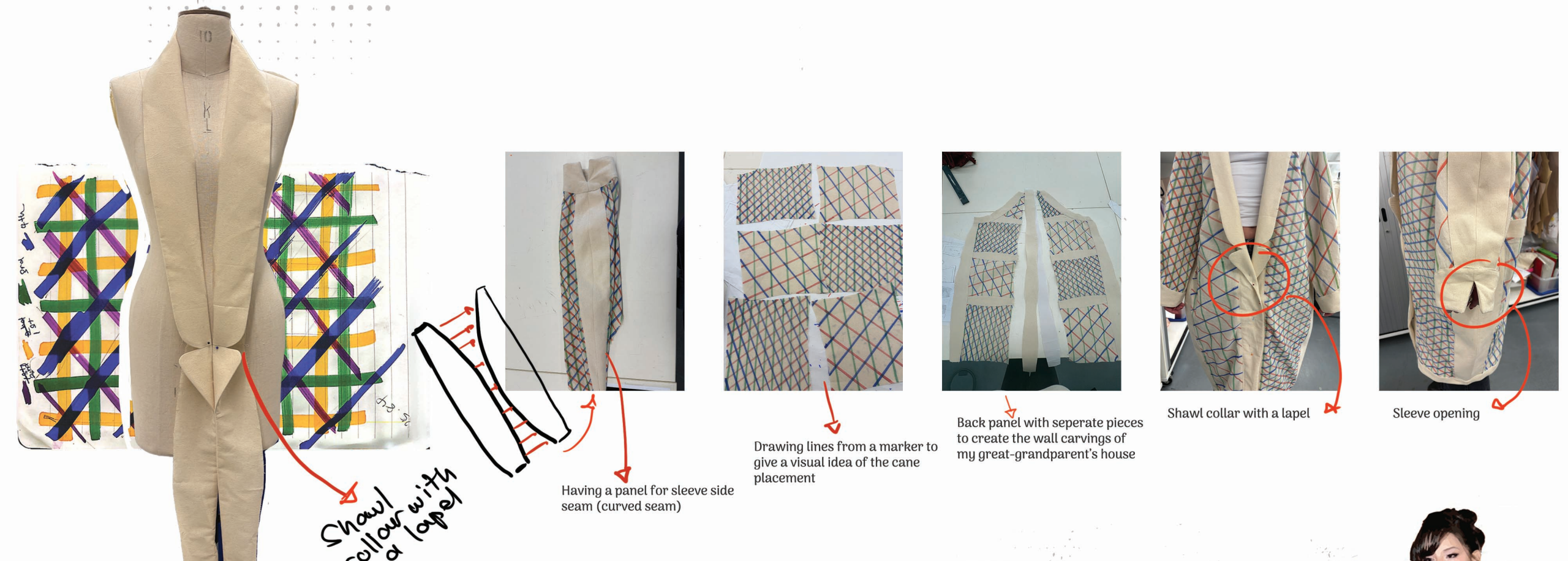
SILHOUETTE
ERDEM

COLOUR PLACEMENT
DRIES VAN NOTEN

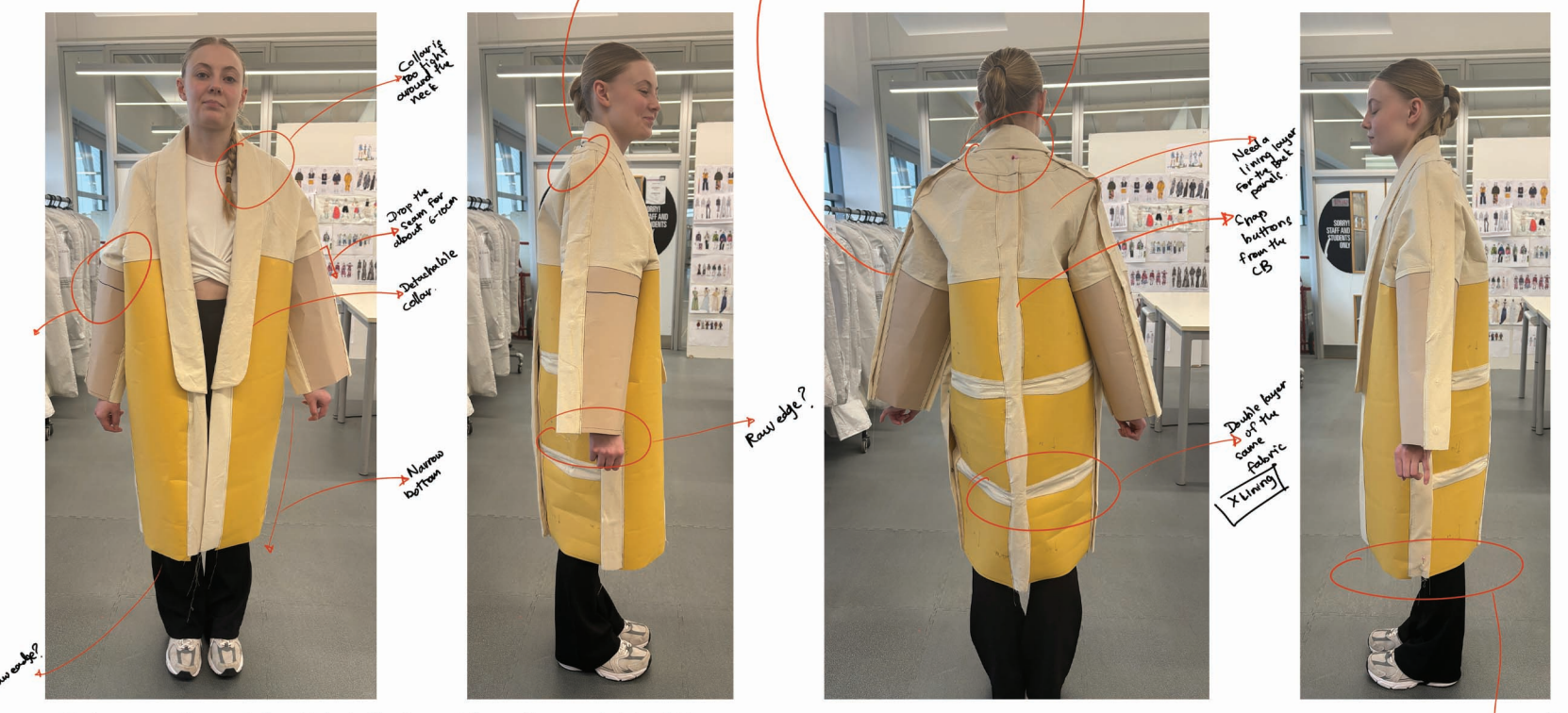


LIBERTY LONDON: GARMENT ANALYSIS

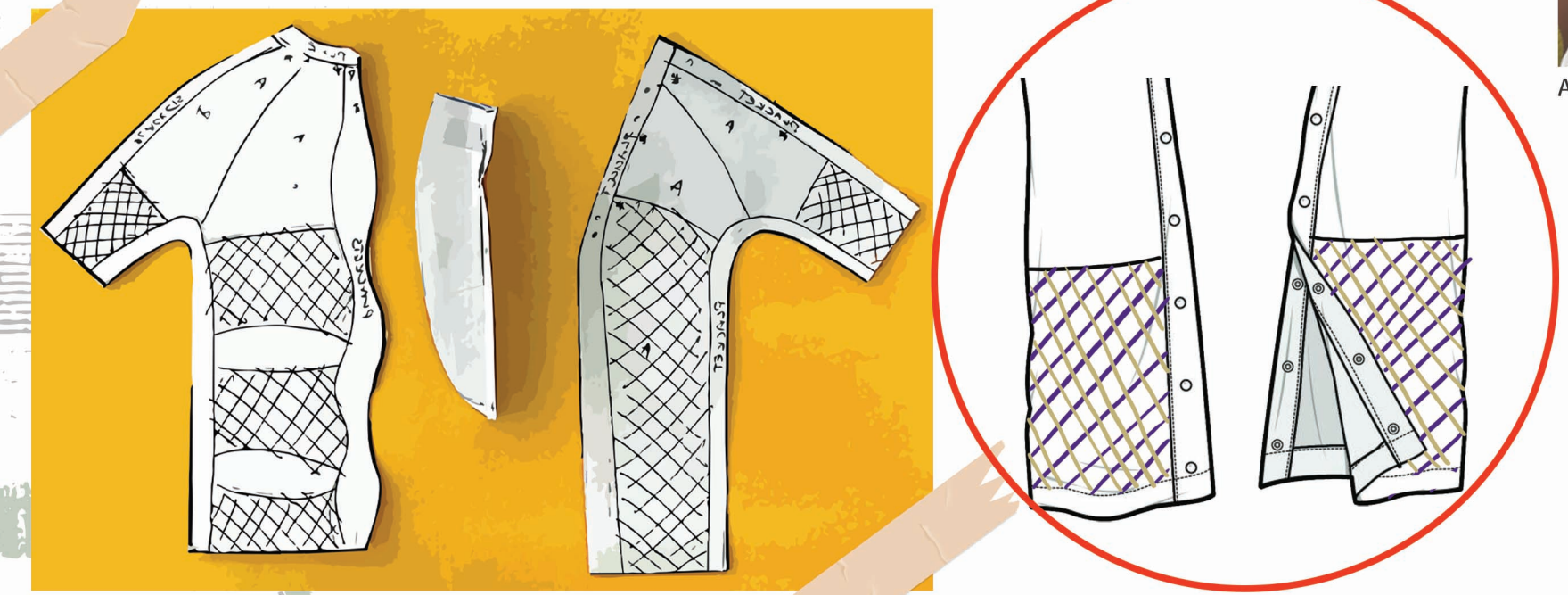




2nd toile



From the 1st toile I realised it's hard to manipulate large cane panels, so I decided to make it 4 panels and snap it together from the side seams, also sewing the collar separately and button it to the front and back panels.

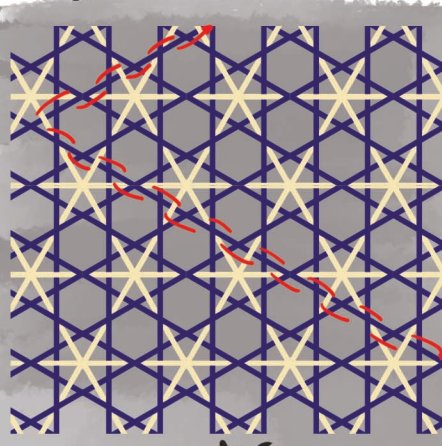


LOOK 02 WEWAL COAT Toiling & sampling

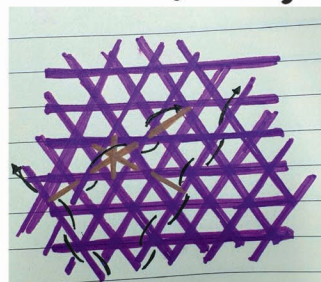
LOOK 02 WEWAL COAT PROCESS



Binding the wewal



Weaving Order



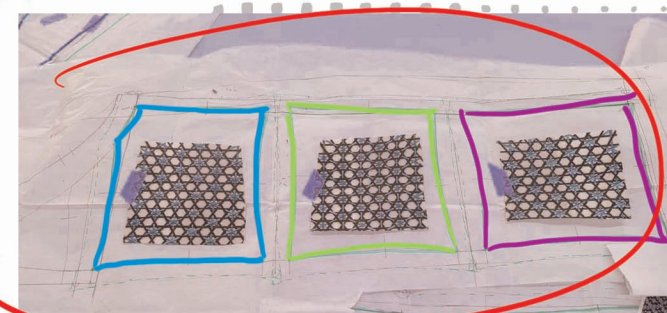
Boiling the cane in purple dye, it has to be boiled for about 20 minutes to get a dark shade



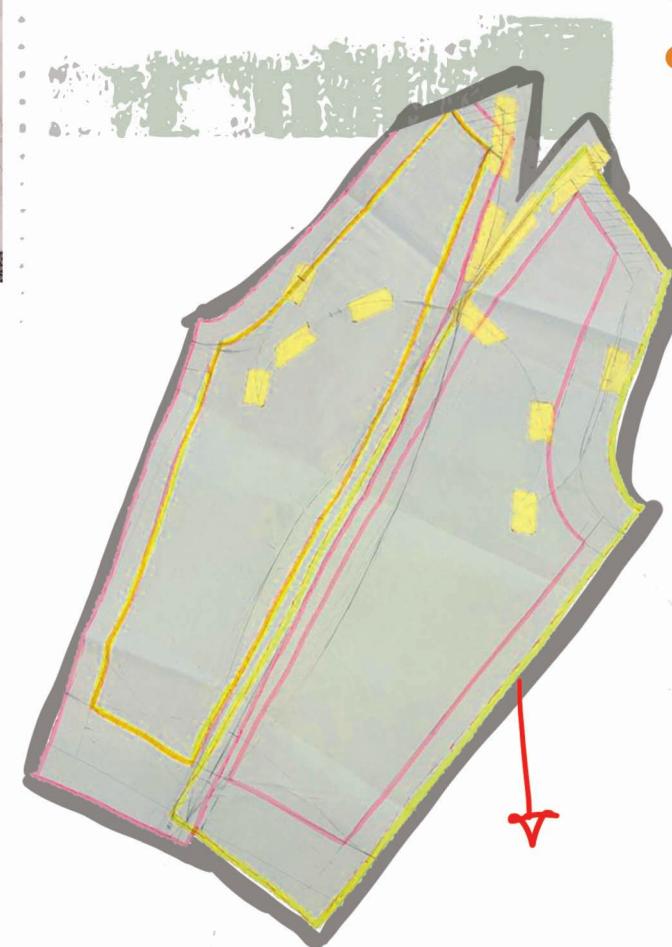
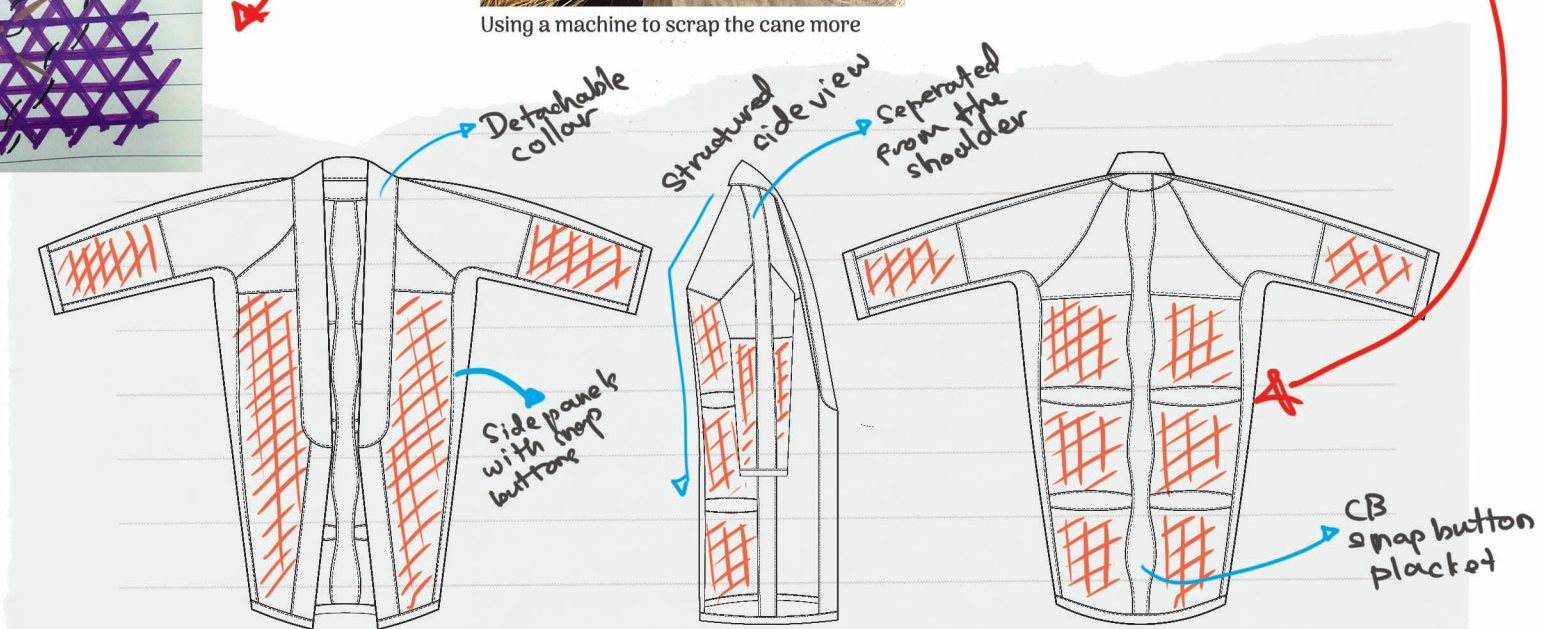
Using a machine to scrap the cane more



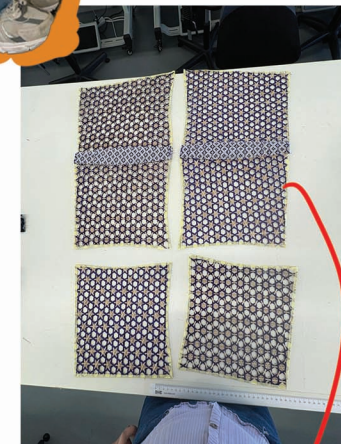
Hand scraping the cane to get the thickness I want, I wanted it to be light and bendable



Marking the back panel placement on the pattern and placing the cane



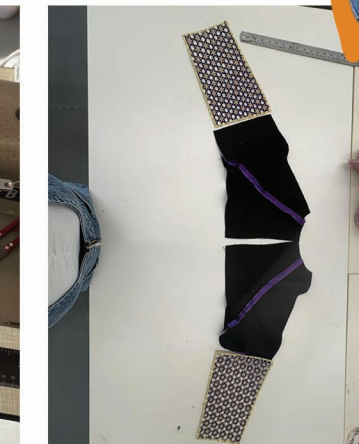
I've changed the patterns but I already had the cane woven to the original patterns, so I marked the maximum length and width I could go



Doing the pack panels



Doing the side panels



Attaching the lining to the sleeves



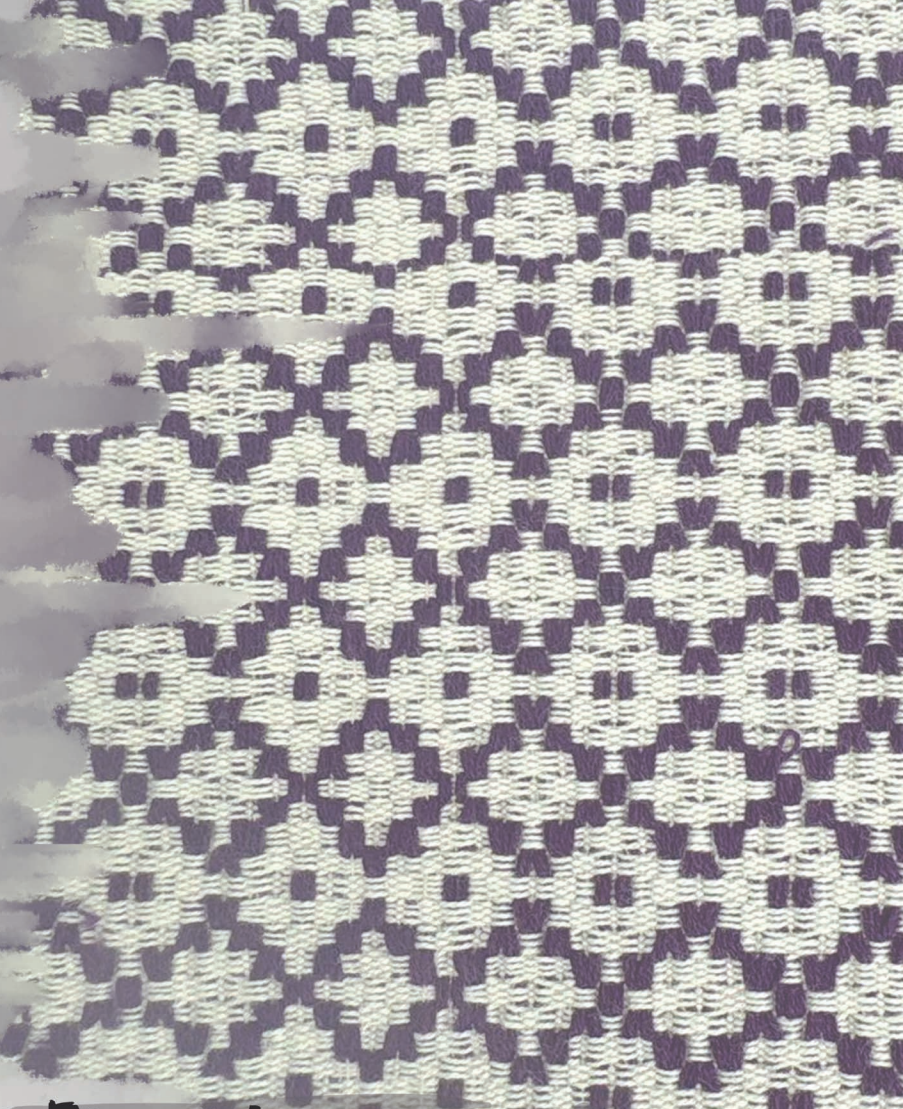
Cutting the patterns from the already woven cane pieces



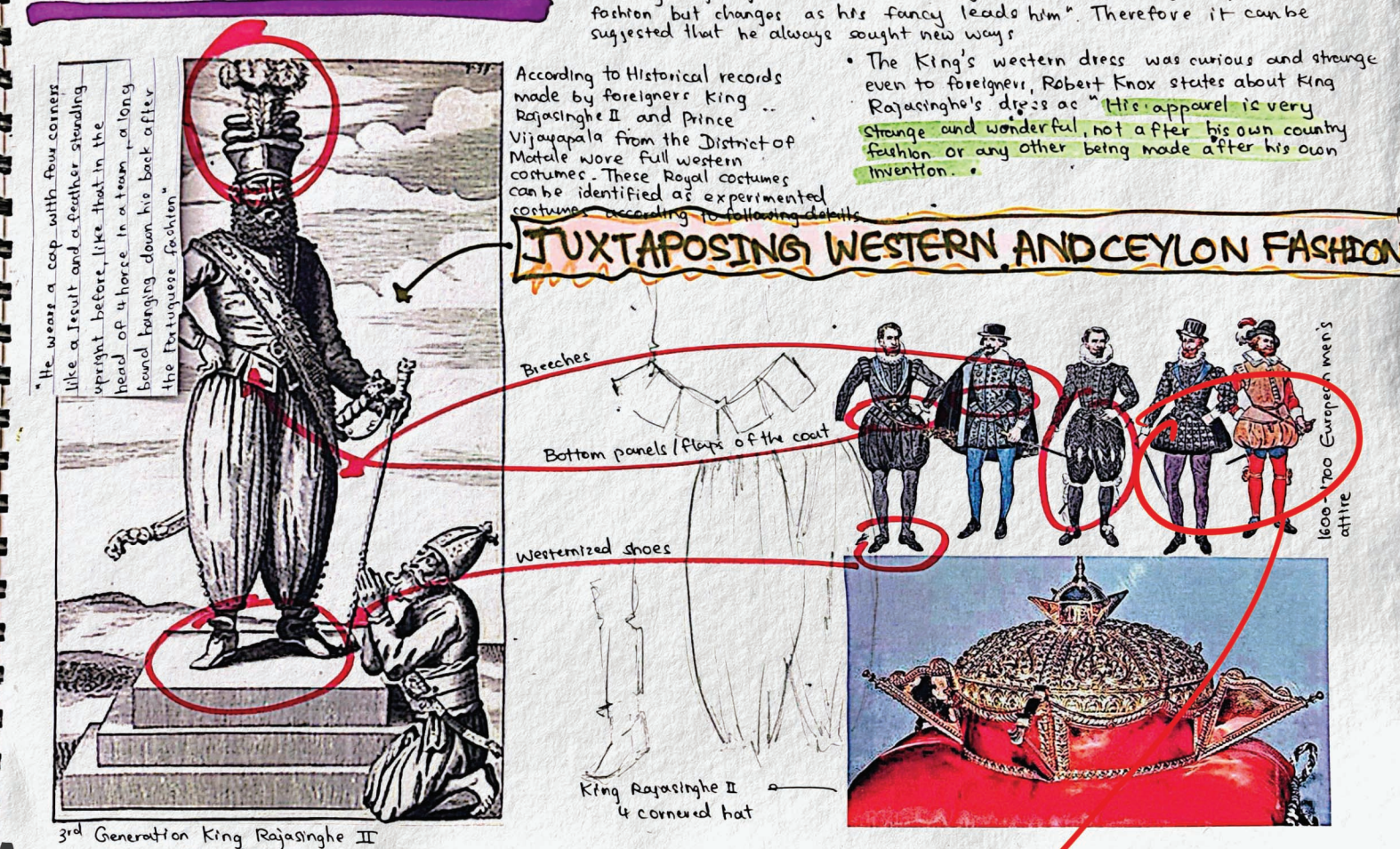
hand cranked
Electrical

Bobbin winding for handlooms involves transferring weft yarn onto small bobbins using a hand-cranked or electric winder, ensuring it is packed tightly, evenly, and not overfilled to prevent snags in the shuttle. Key techniques include building up the ends first, maintaining consistent tension, and using a crisscross motion.

Final handloom



EUROPEAN INFLUENCE ON KING'S ATTIRE



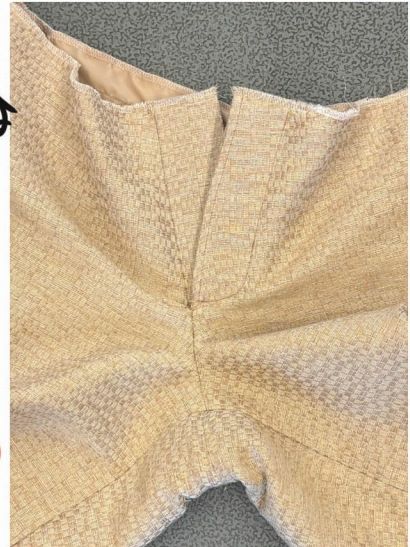
LOOK 02 BUBBLE HEM SHORTS DESIGN DEVELOPMENT & PROCESS



FINAL SHORTS



Attaching the pocket bag facings for the jet pocket



Doing the button fly and binding the edges with a satin binding



Doing the bottom hem band



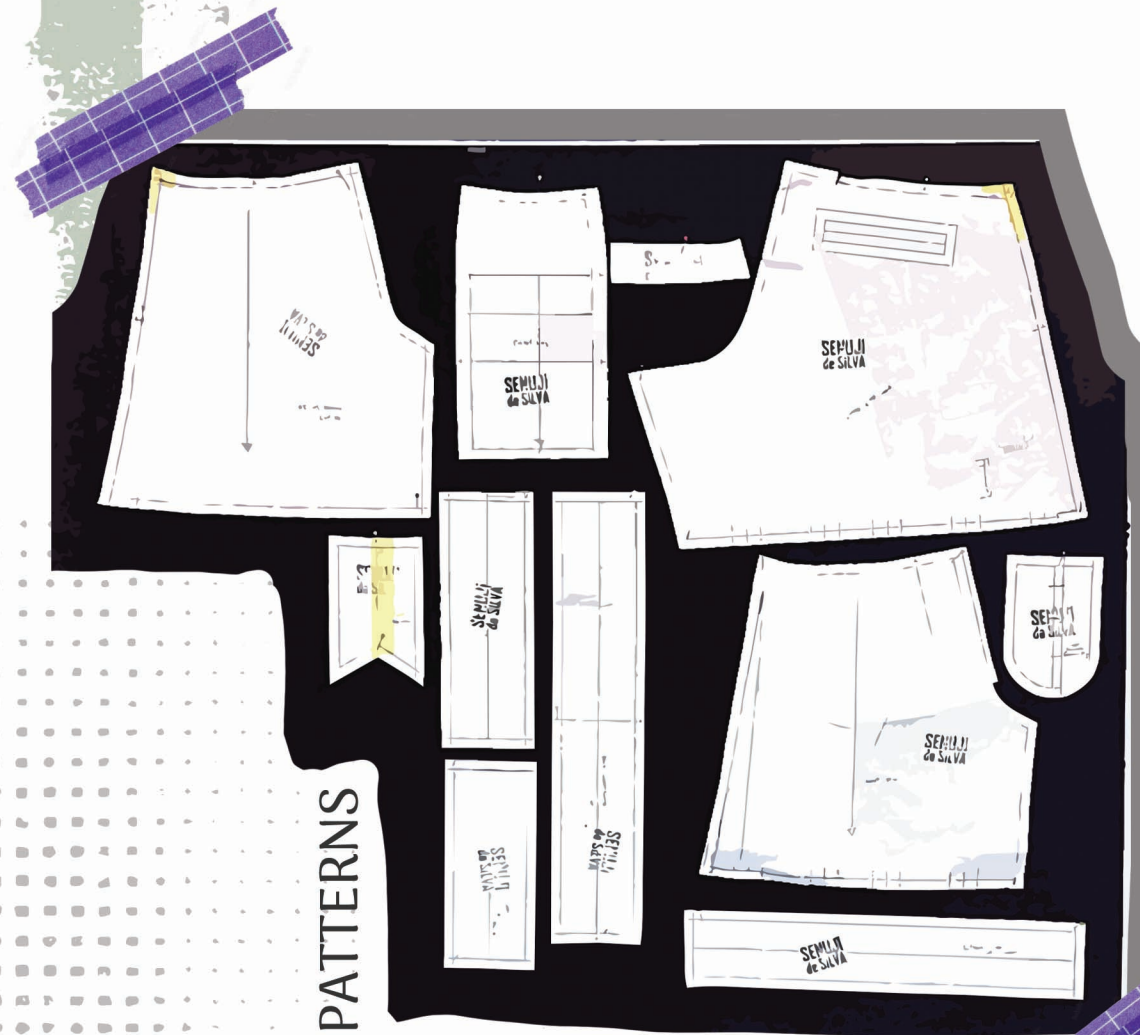
Finishing the pockets and binding all the edges and the back rise with a satin binding



Attaching the front and back from the side seams and the inseams

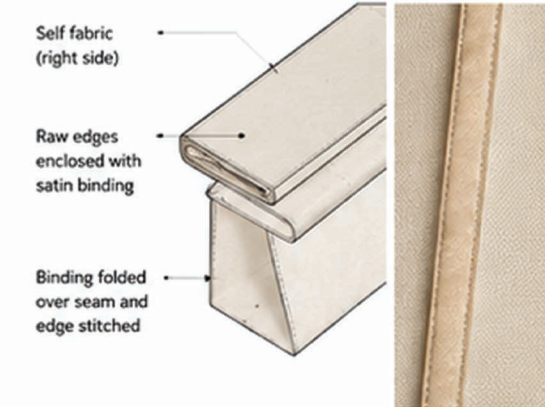


Attaching the waistband the beltloops: beltloops are attached to the waist first before attaching the waistband



Cutting fabric

DETAIL SATIN BOUND SEAM (INTERNAL)

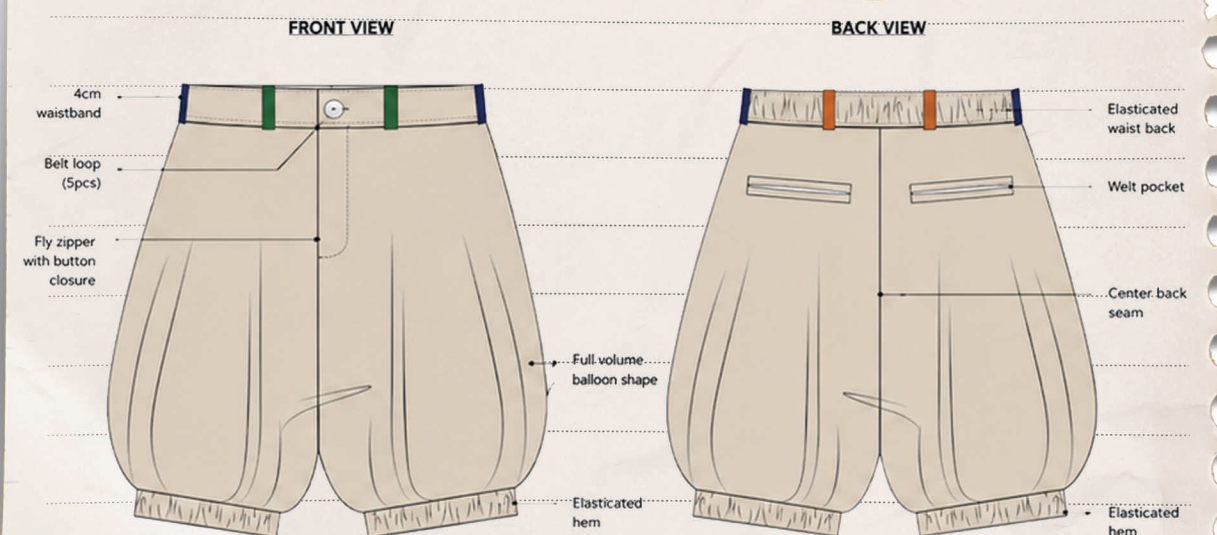


1ST TOILE



This is the 1st toile I did for the 2nd look handloom shorts and the fabric is not fused. I didn't put an elastic on to the bottom hem of the shorts, instead I did a band. After the toile I made few adjustments on the toile and I've added an elastic from the CB and to the bottom hem of the shorts

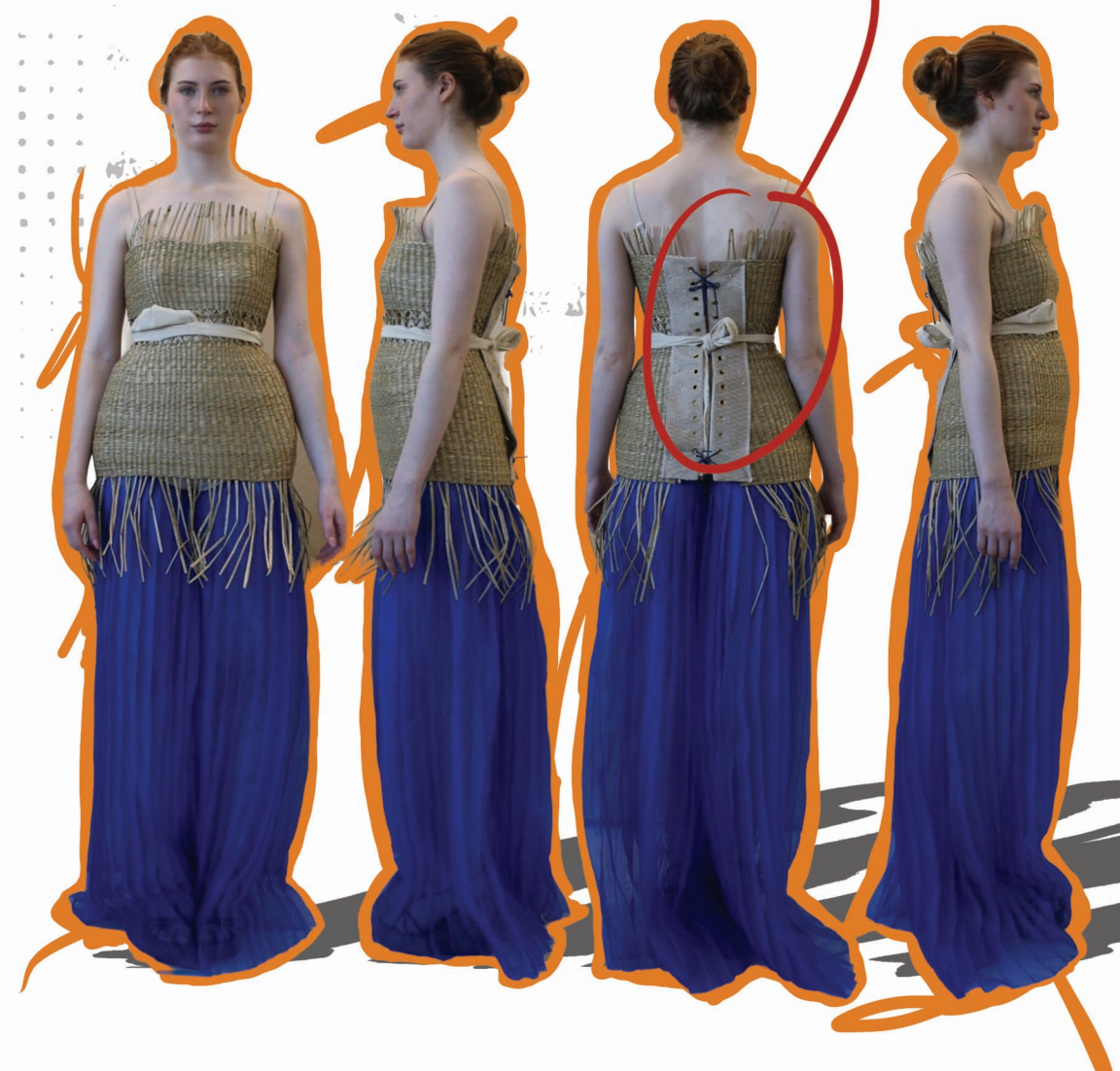
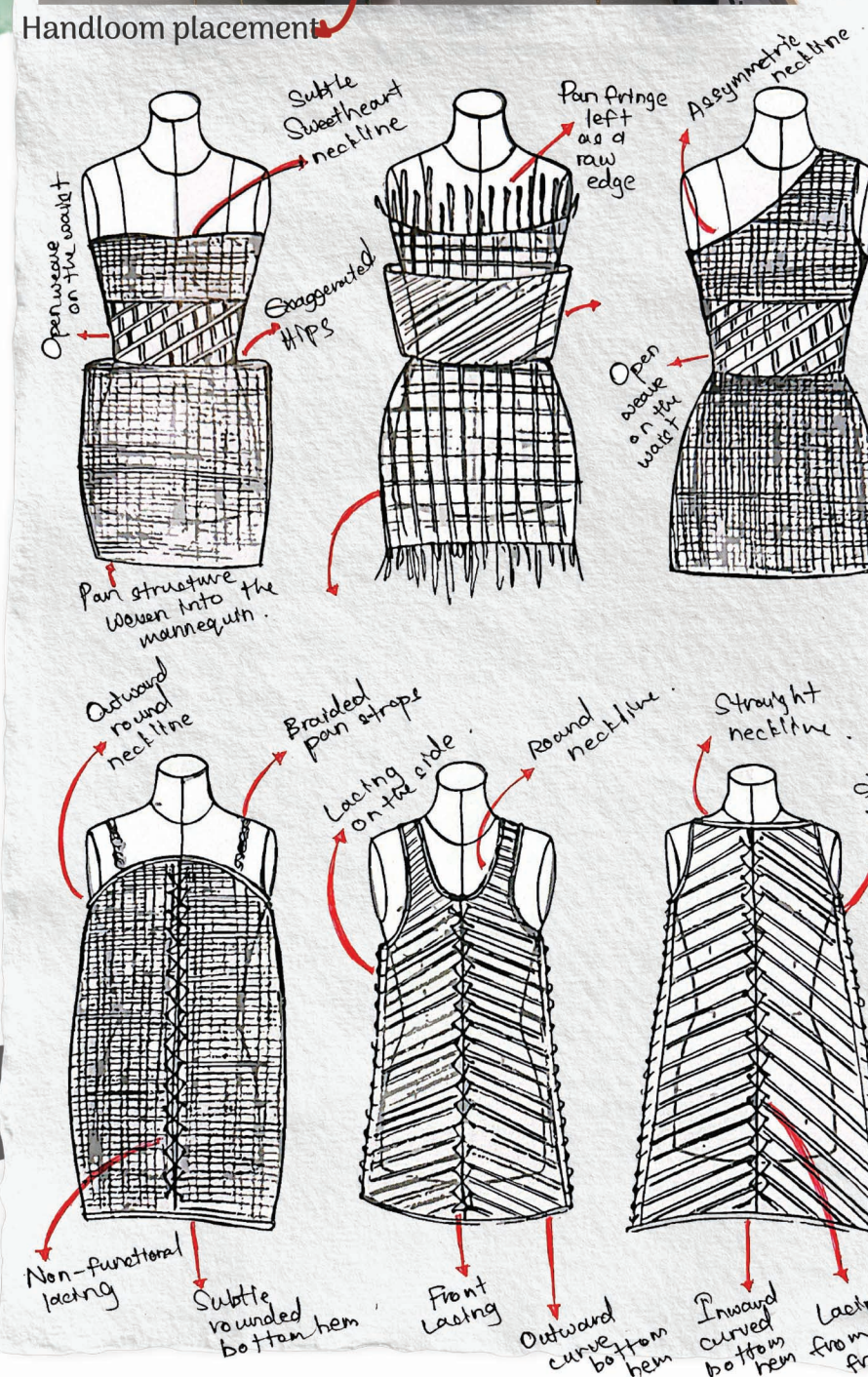
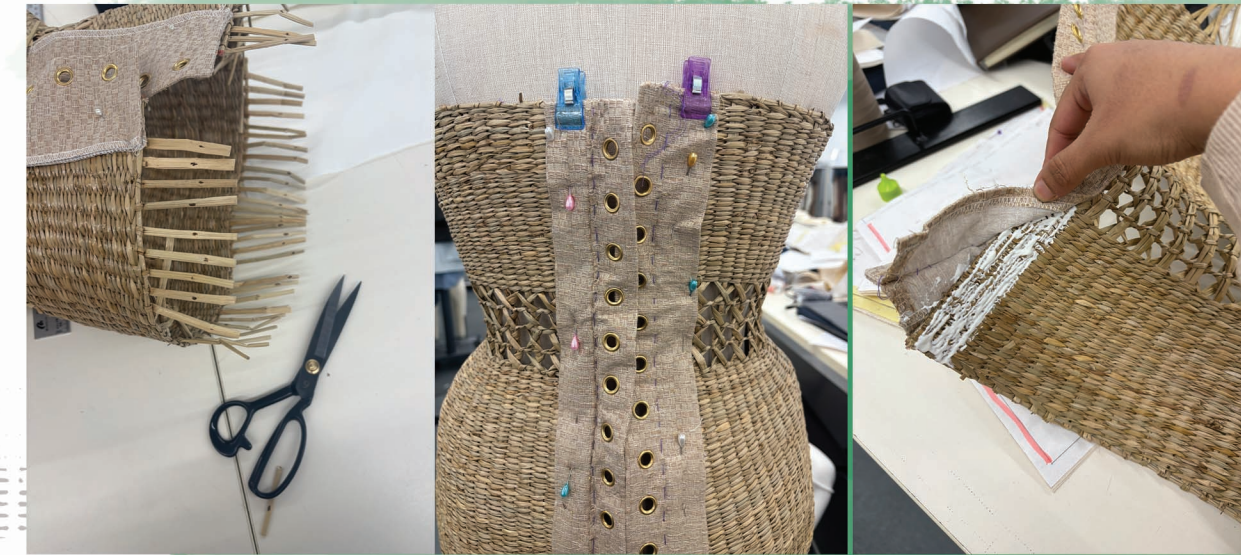
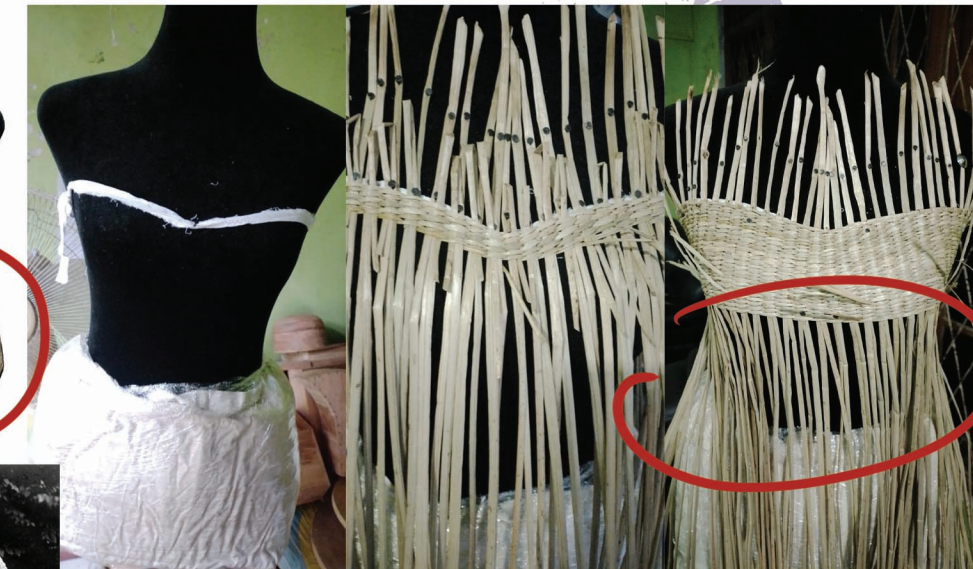
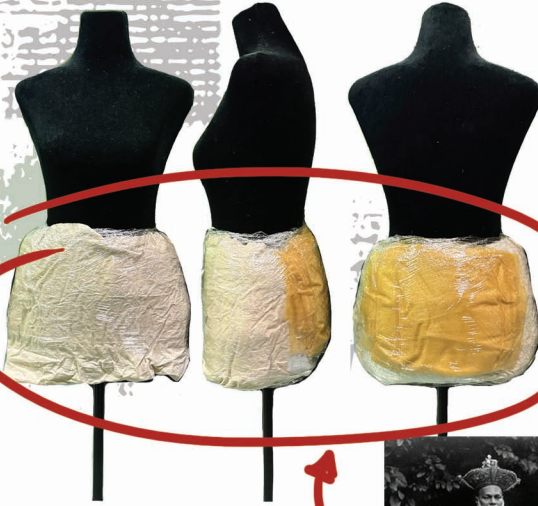
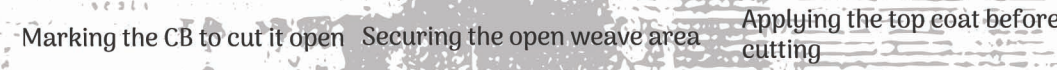
TECHNICAL FLAT DRAWINGS



#LOOK 03

PAN DRESS

mini handloom skirt
process

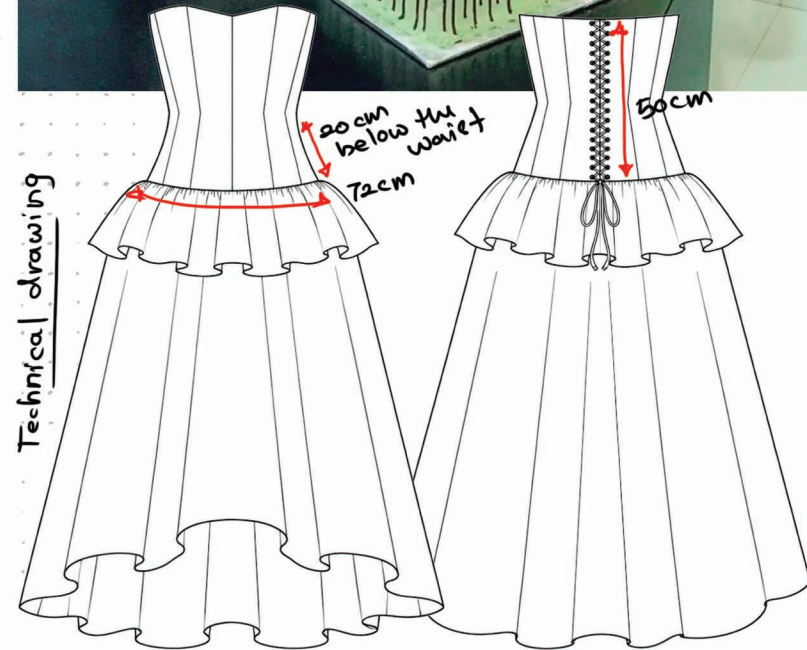


LOOK 04 OSARI DRESS PROCESS

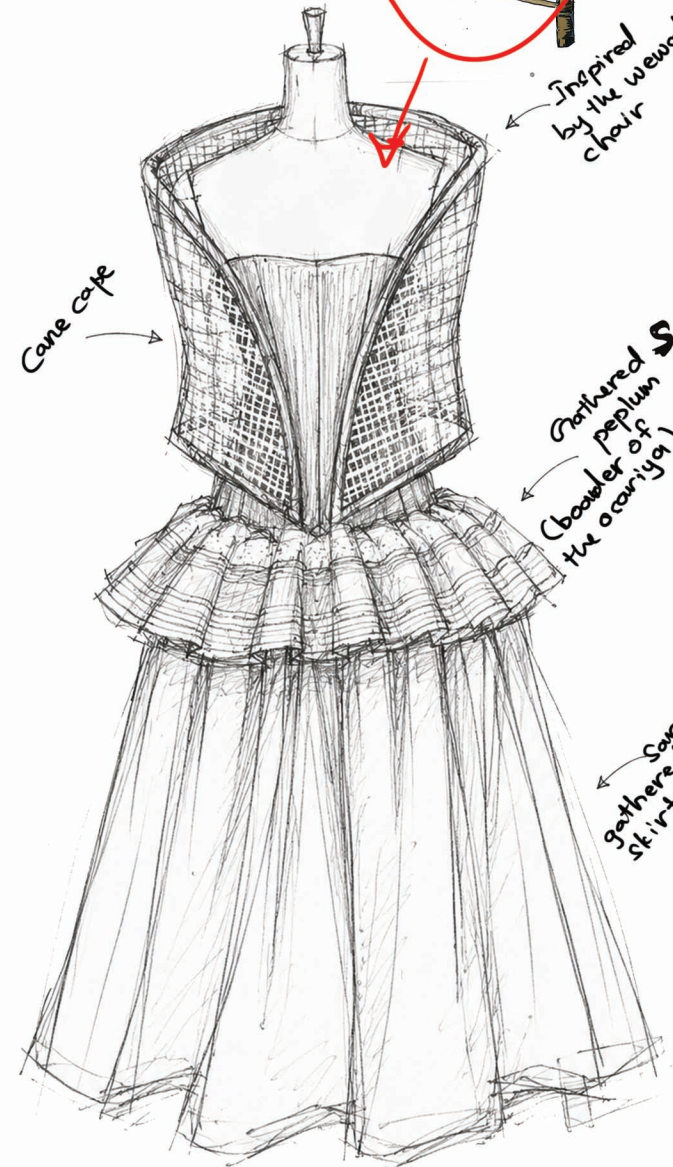
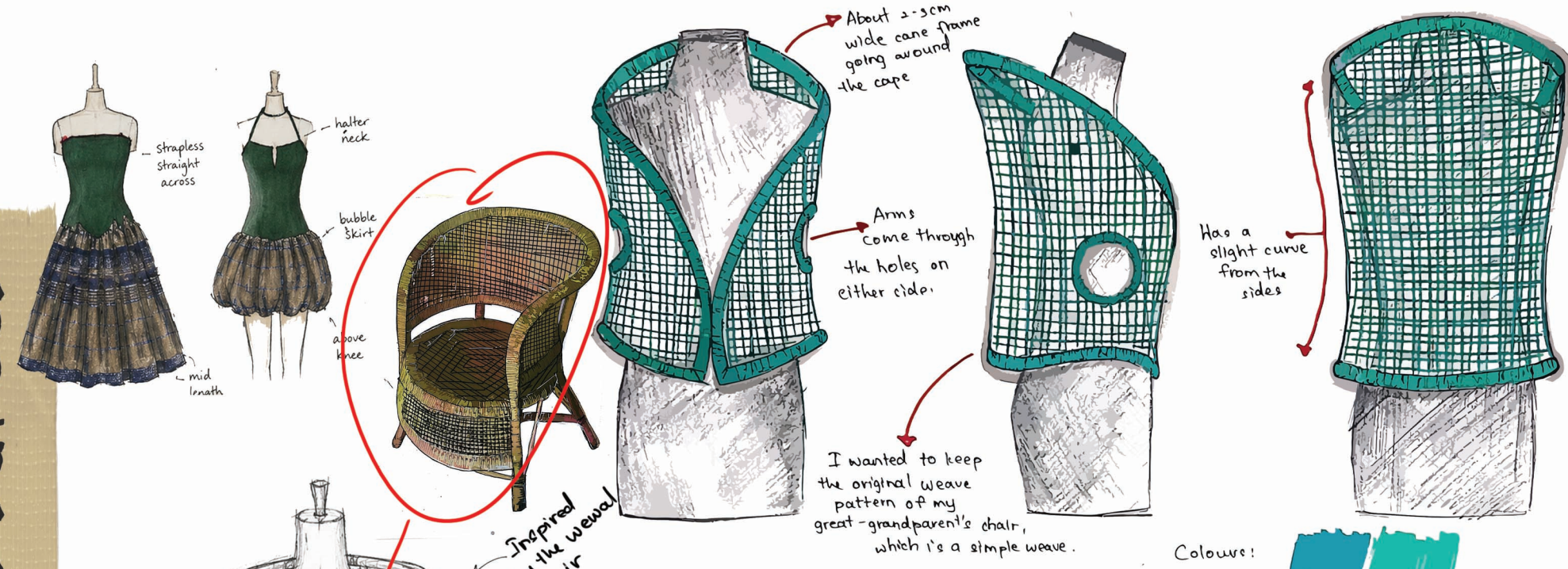


My mom wearing the handloom saree in the traditional way: Osariya

Technical drawing



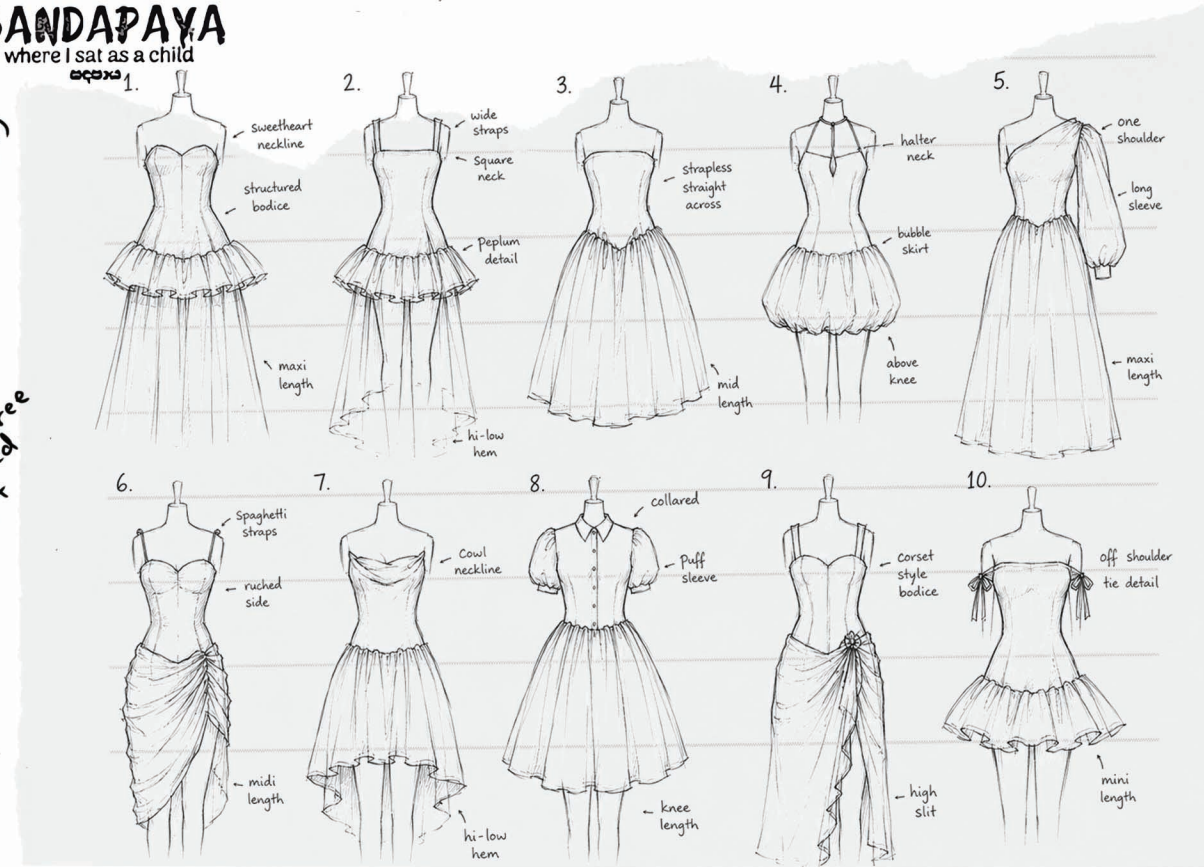
Recycling my mother's old sarees



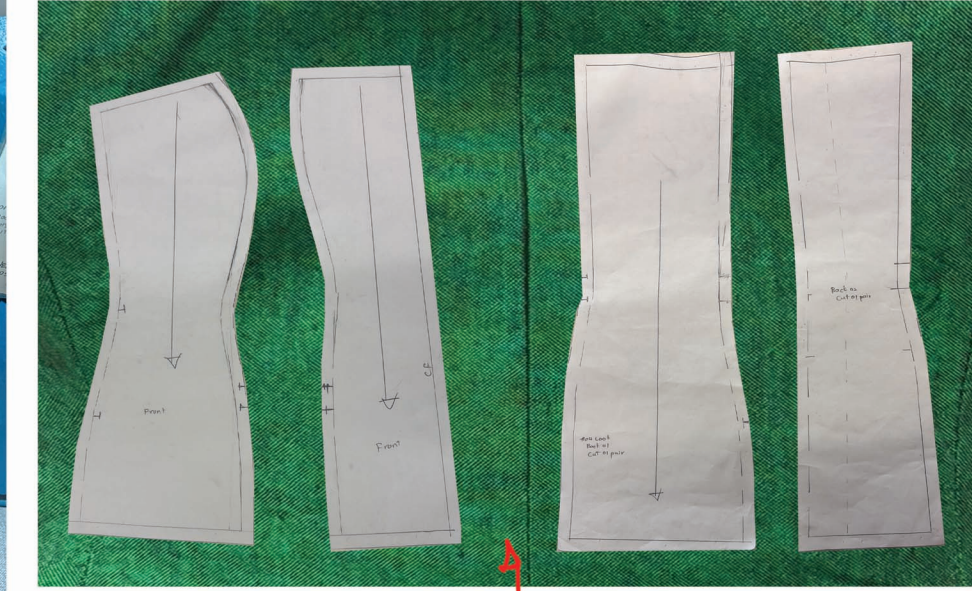
DESIGN DEVELOPMENT

SENUJI de SILVA
SANDAPAYA
where I sat as a child

The material used is a Sri Lankan grown plant stem called "Wewal". The craft is similar to the global cane industry but has some traditional touch in the Sri Lankan version of cane. This cane structure is inspired by my great-grandparent's cane/wewal chair set they still have after 80 years. Even though it's just a chair it's deeply rooted in my childhood.



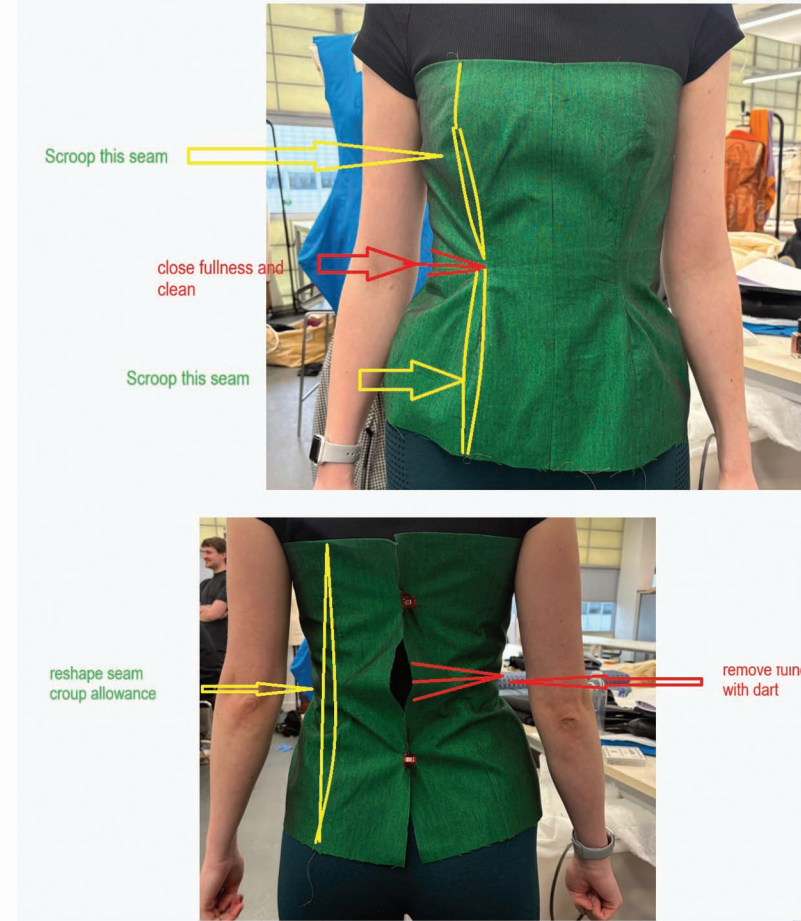
Gathering the skirt with a zig-zag stitch while keeping a strong thread inbetween the zig-zag to gather the skirt easily



Cutting the fabric, I've used two sarees for this, one whole saree and another saree only for the bodice



First toile for the bodice: I fused it with canvas fuse to give more structure. Because it was too rigid it wasn't hugging the body so I decided to go with a medium weight fusible



FINAL DRESS MADE FROM RECYCLED HANDLOOM SAREES



ACCESSORIES

SHOES

Spring / Summer 2027

Labels and descriptions:

- Fabric frame
- Rattan/Wood weave
- Embroidered weave (Fabric)
- Fabric
- Rattan panel on top and attached to the boots (removable)
- Patent shiny leather
- Rattan/Wood weave side in between the wooden frame
- Curved Wooden frame
- Embroidered fabric weave (Rattan patterns)
- Wooden heel with the embroidered fabric on top
- Rattan/Woodal weave with a fabric (wooden) frame around
- Leather boots
- Boots
- Leather
- Rattan/Woodal ball
- Satin heel

Color swatches: Blue, Orange, Brown, Green, Pink, Purple, Magenta, Brown, Black.

BAGS

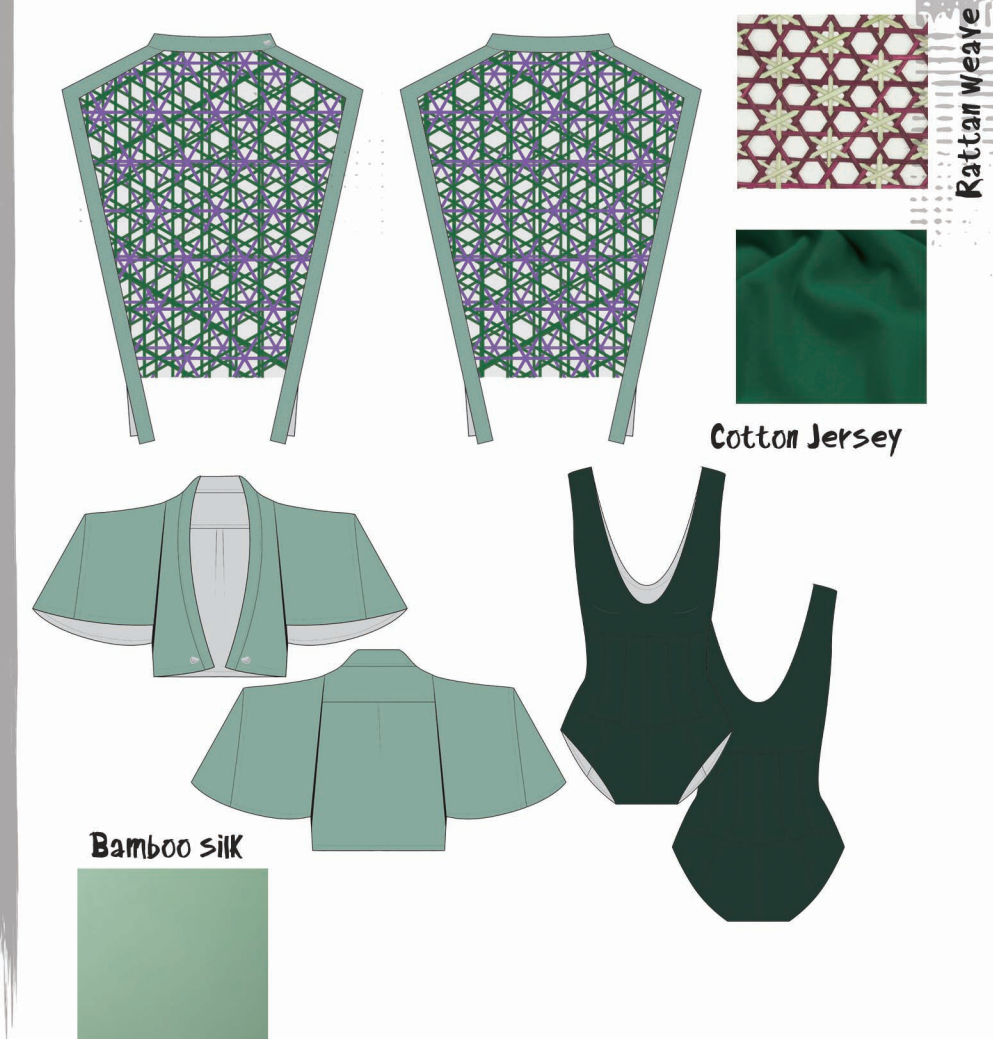
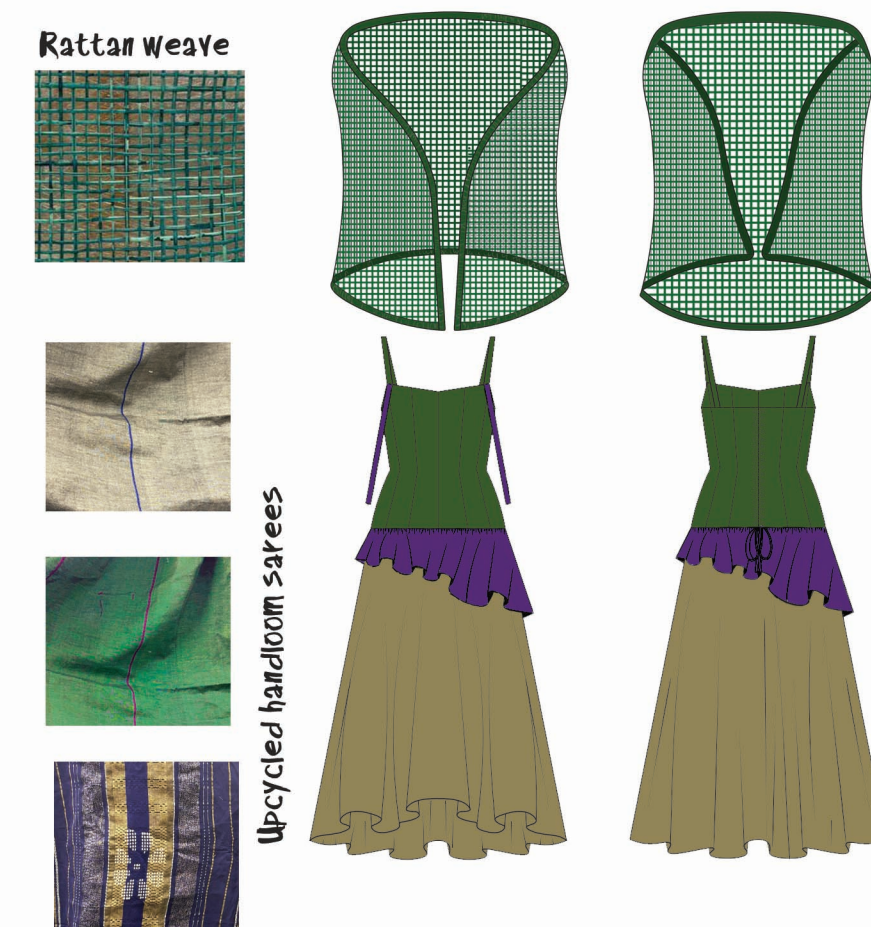
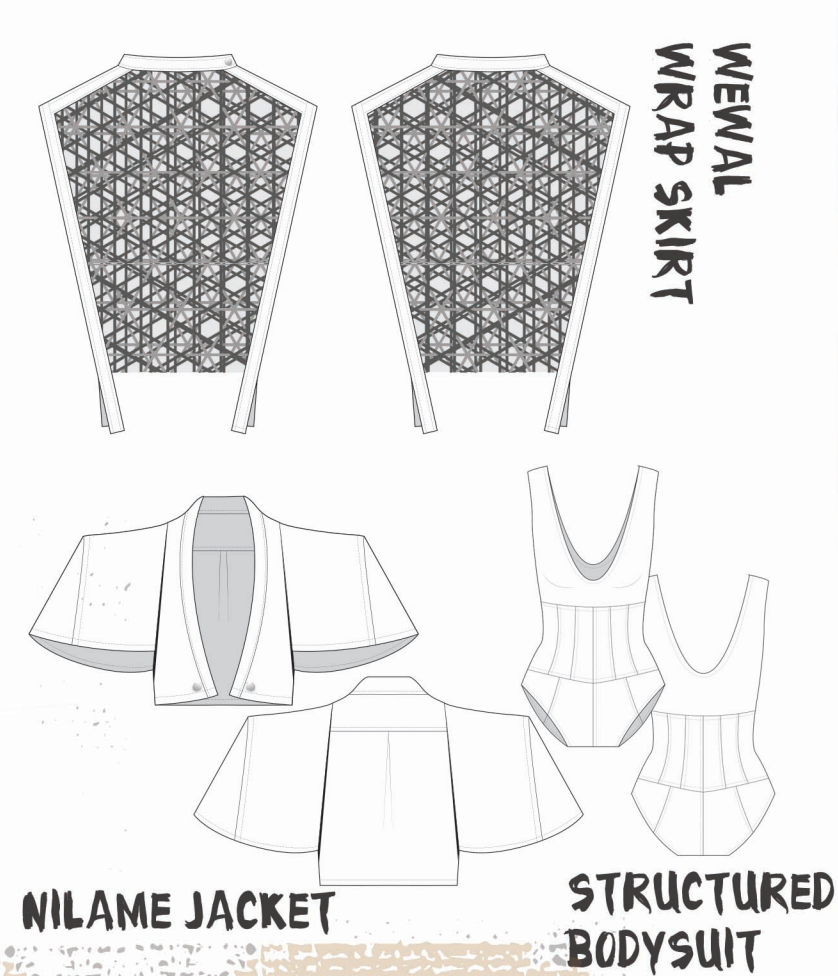
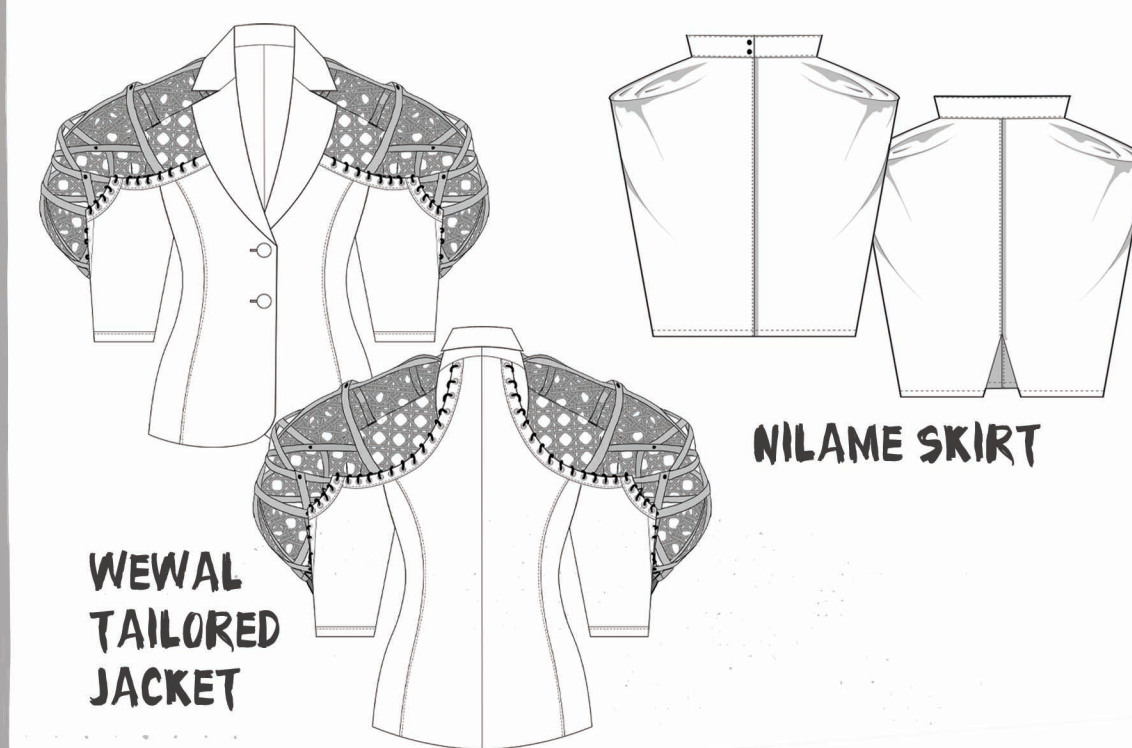
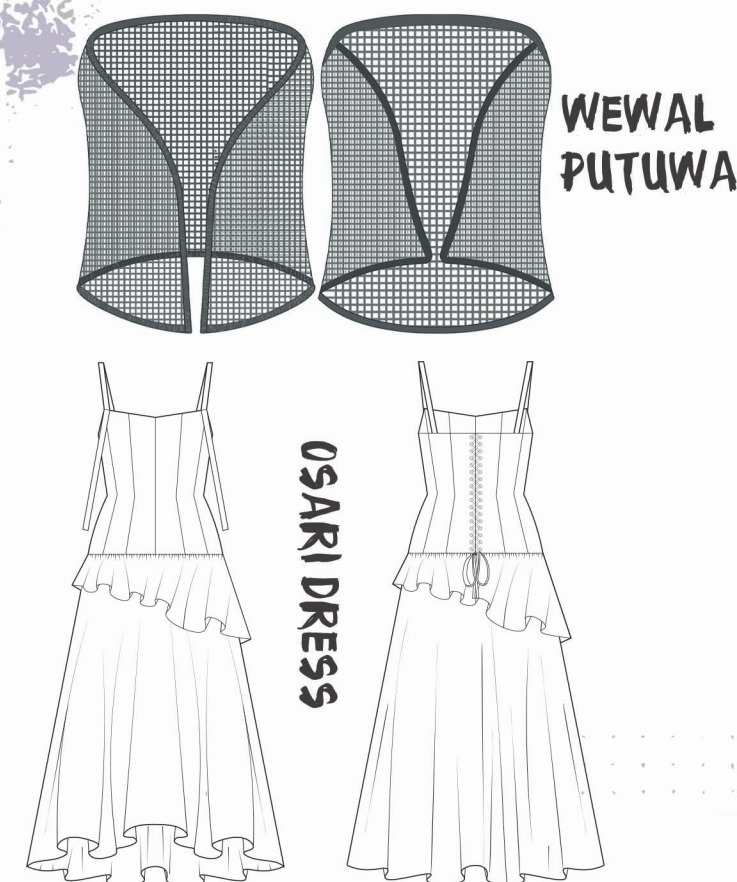
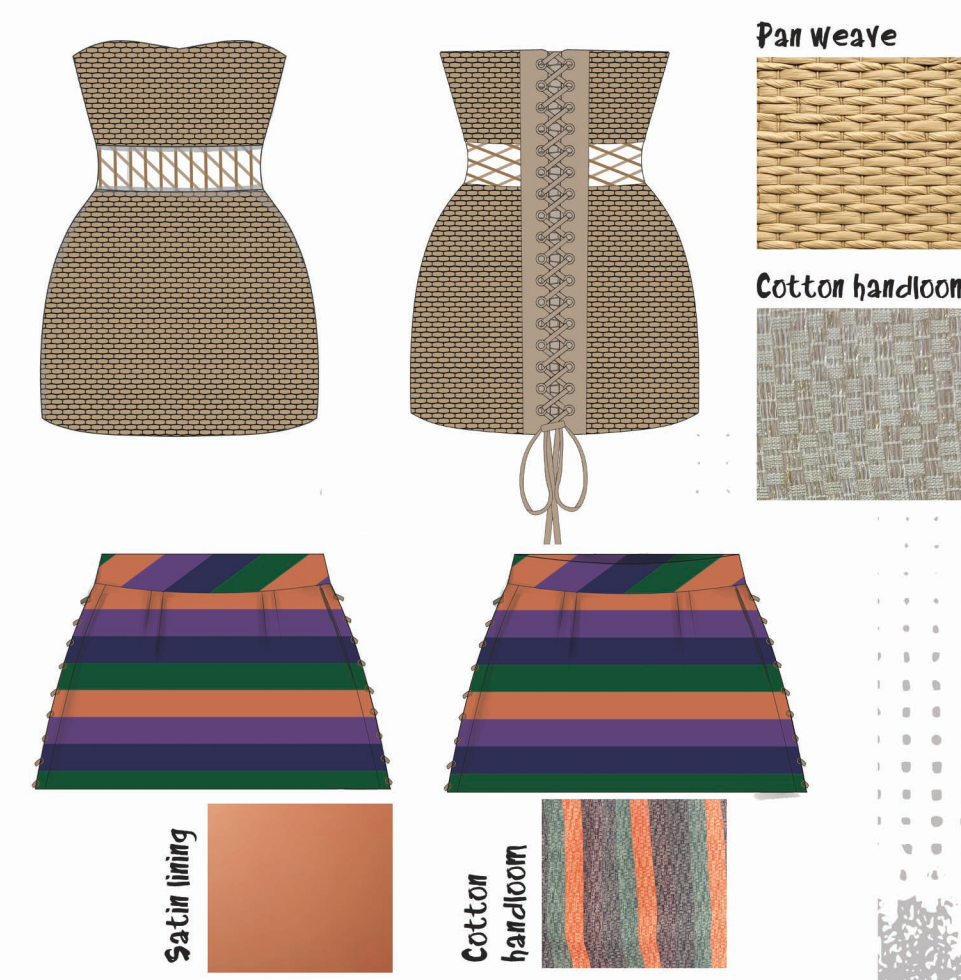
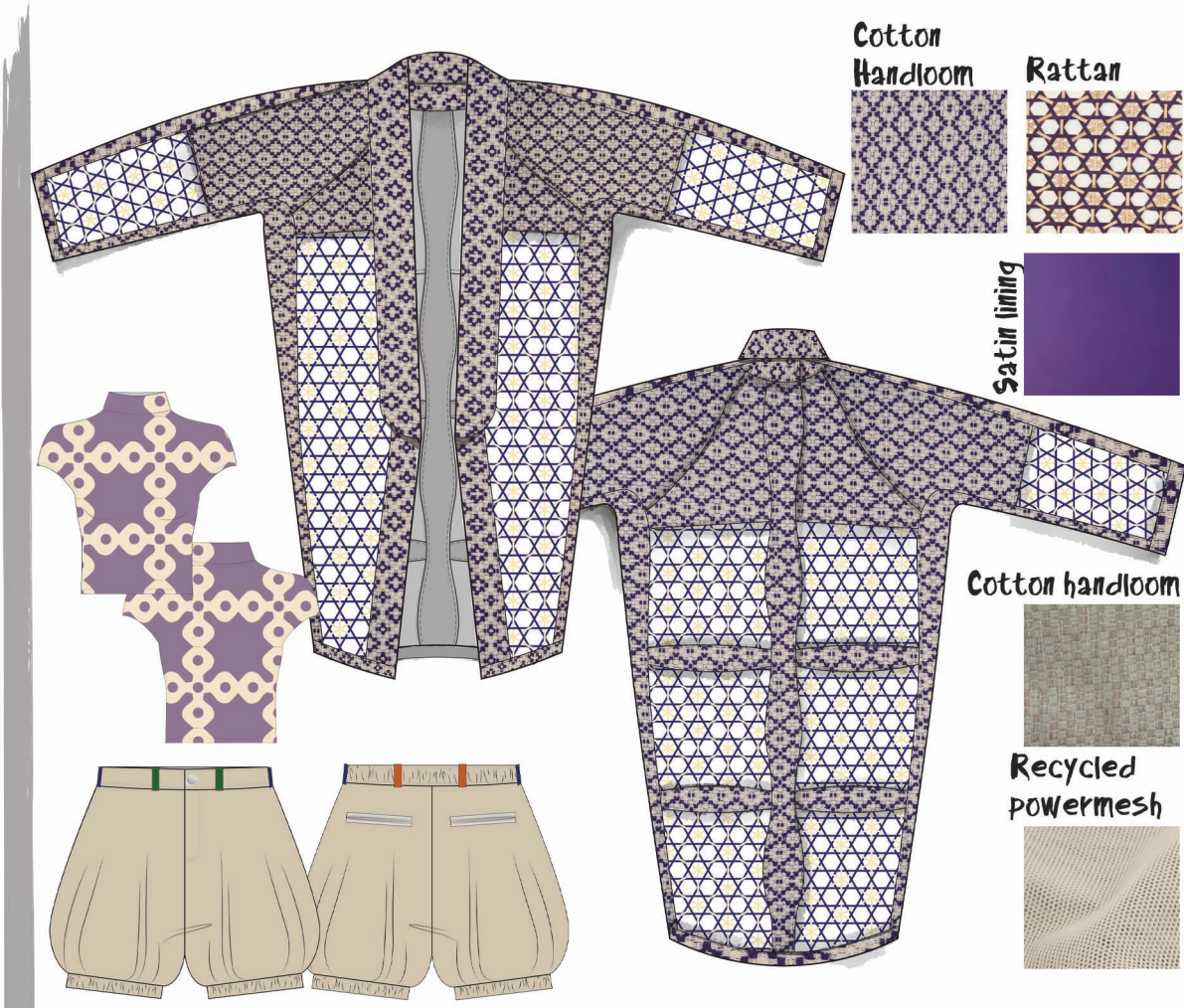
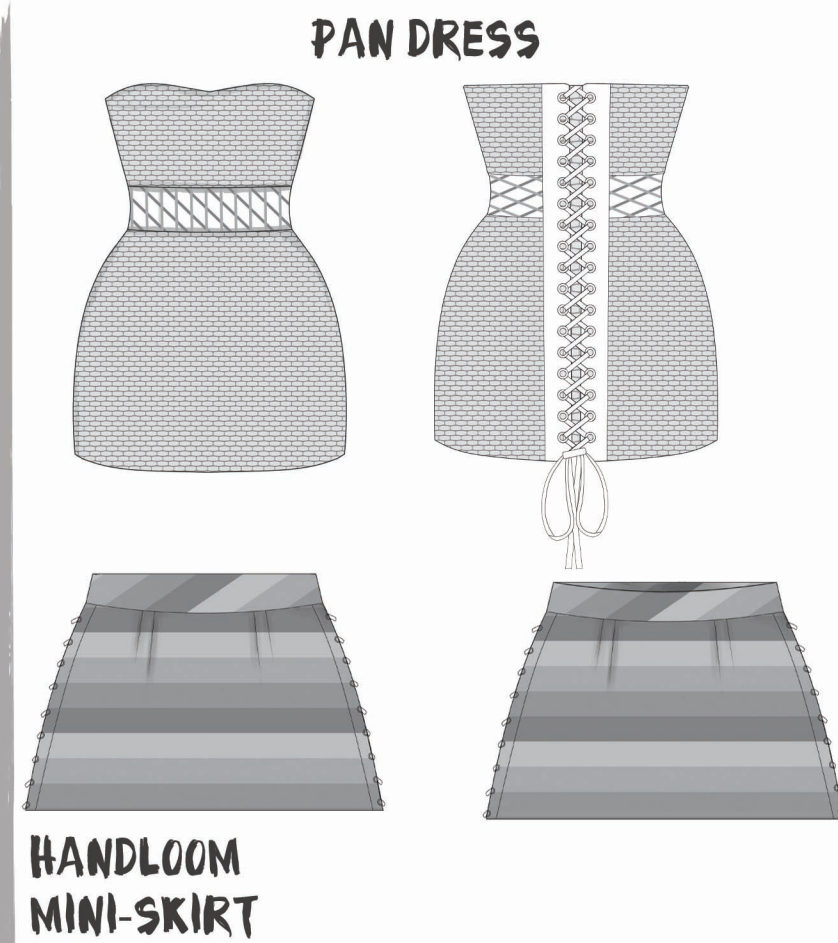
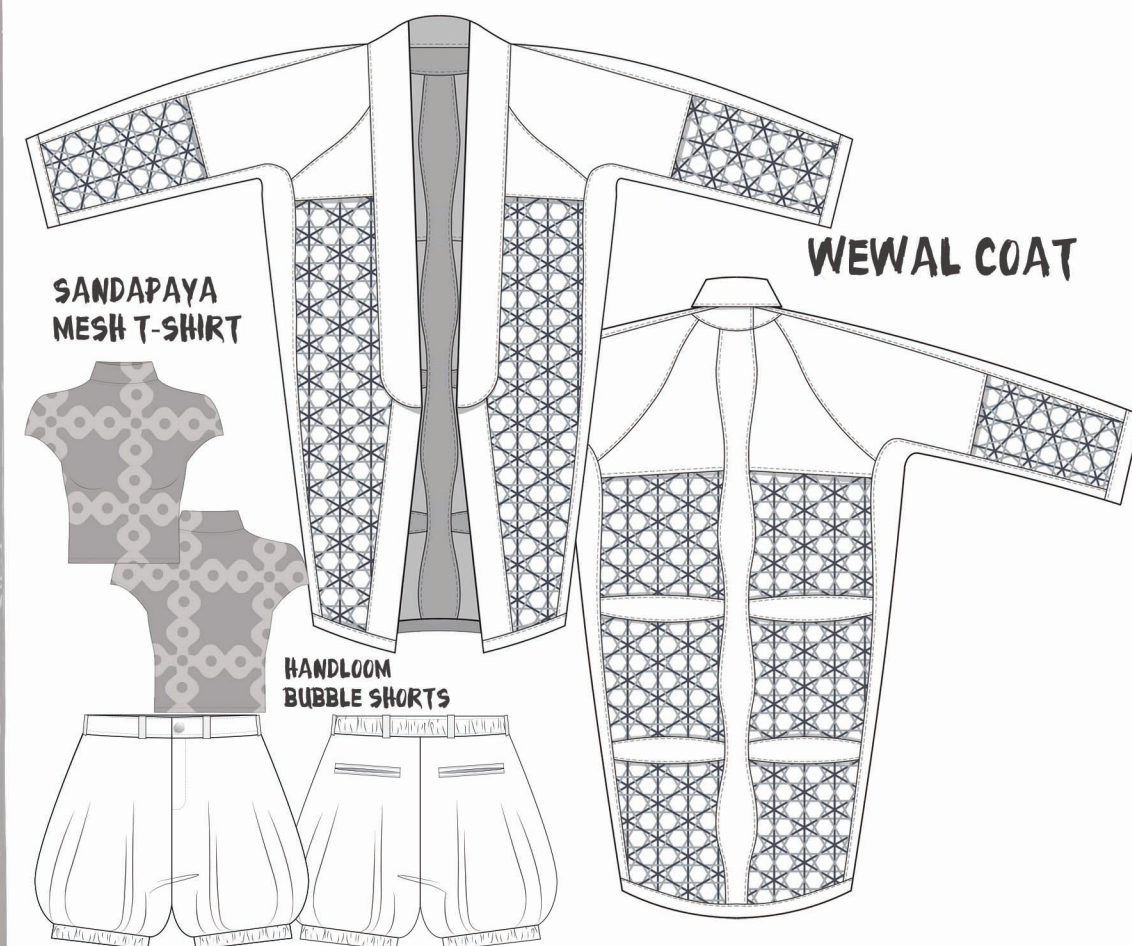
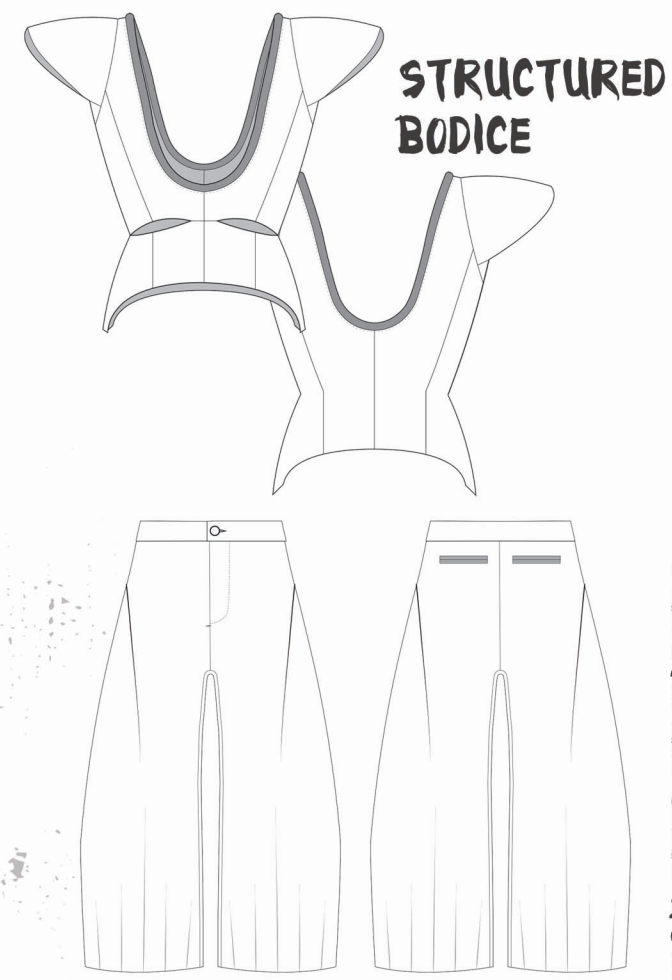
Spring / Summer 2027

Labels and descriptions:

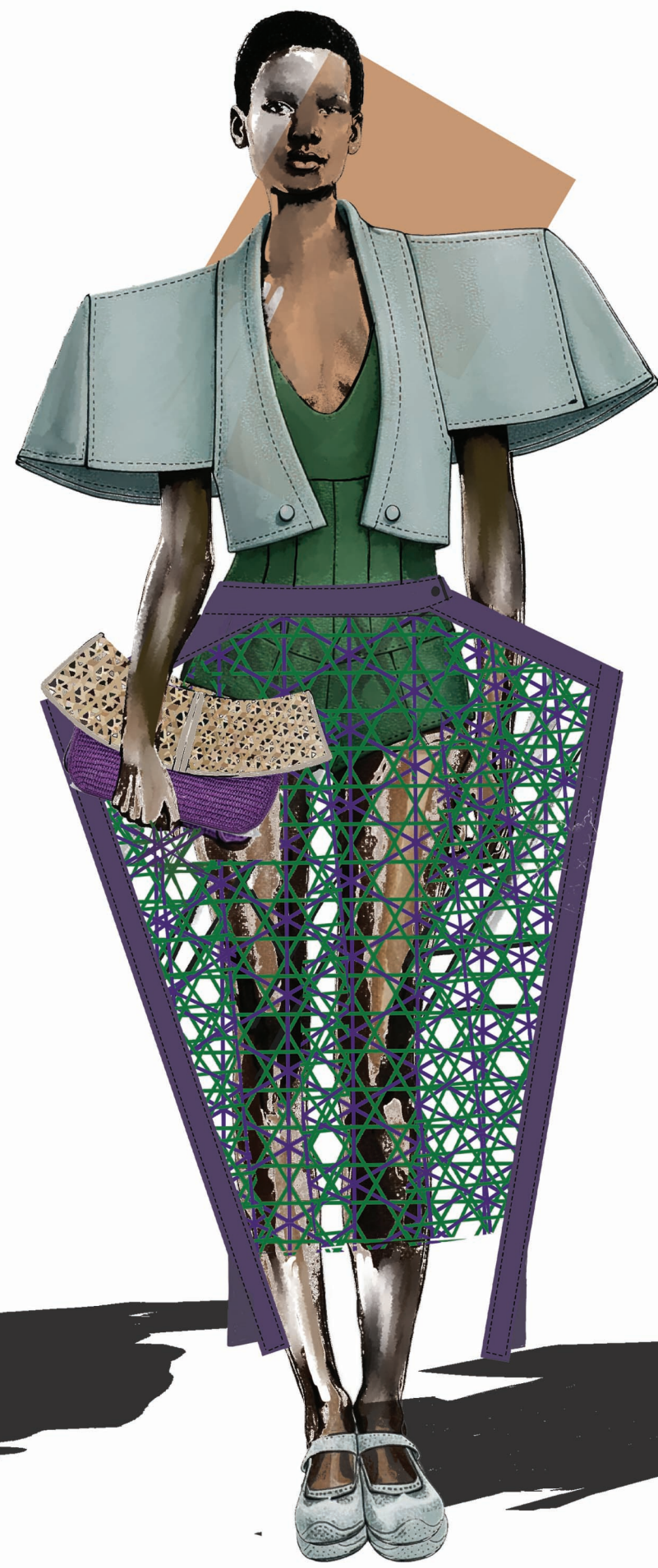
- Leather
- Rattan bucket bag
- Rattan/Woodal
- Rattan/Woodal
- Rattan circle bag
- Rattan Tote
- Wooden frame
- Wooden handle
- Rattan/Woodal
- Rattan mini-tote
- Rattan/Woodal in separate panels (wooden frame)
- Mini-Bucket bag
- Woven clutch
- Raffia/Rattan
- Cane hat

Color swatches: Pink, Orange, Blue, Green, Purple, Brown, Black, Yellow.

Makeup: A smoky eye makeup with heavy eyeliner, inspired by traditional eye makeup of South-Asian women



RANGE PLAN



FINAL LINE UP